

AMERICAN ARTIST

Architecture

JUN 19 1943



June 1943 35c

GEORGIA O'KEEFFE

Alfred Stieglitz Photograph



THE FARMER

THE FARMER. It's a plodding sort of job the farmer does—not very dramatic as a rule. He's up early and working late, with lots of back breaking tasks in between. It's only at times like these that most of us really appreciate the importance of the farmer and his product. So let's take a minute to offer our humble "thanks" to the farmer.

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The Growlery

This whimsical sobriquet "The Growlery" was coined by Charles Dickens as a fitting name for his study. We adopt it to serve here as an outlet for the opinions and emotions of our readers. Please address your letters to: The Growlery Editor, American Artist, 330 West 42nd Street, New York.

Loose Standards!

Sir:
Congratulations to American Artist for publishing Maxwell Stewart Simpson's discussion on objective and non-objective painting. The only thing wrong was its inconspicuous position.

Something is appallingly wrong with art that though it is man-made, so many people have not the slightest idea what to think of it! Standards are too loose, clever imposters can manage to show in the galleries; while the average gallery-goer is completely lost for want of mental and esthetic tools for enjoying paintings.

Our times are conducive to reflection and rearrangement of attitudes toward everything in our world. Now is the time to direct and clarify the confused lay mind. Art commentators must stop writing from the clouds and speak directly—basic esthetics must be taught in contemporary terms. Painting must adapt itself as other arts—classical music for example—are doing. . . It must do this by popular methods of education, thus creating a demand; and in this way rise to an accepted place in the scheme of things.

Helen D. Wright,
Ithaca, New York

Tops!

Sir:
In looking over the May issue of American Artist, we are impressed—as we are with almost every issue—by the remarkably interesting way that you describe the work of well known artists. All in all, we think your publication is "tops" for interest, and certainly deserves this little pat on the back.
R. H. Smutzer, Advertising Mgr.
Paasche Airbrush Co., Chicago

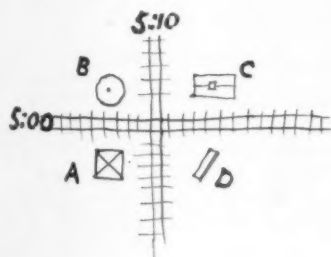
Aptitude Test

Here is one of the best aptitude tests that has come to our notice through Arthur Rushmore, book designer for Harper & Bros. and proprietor of the Golden Hind Press. (For the low-down on A. R. consult the May 1941 American Artist).

The diagram shows a railroad crossing with its signal tower A in the southwest corner and the section repair gang's tool house B in the northwest corner. At C is the home of Grandmother Witherspoon, badly crippled with rheumatism, and at D is a park bench.

Two express trains are scheduled to go over the crossing, the eastbound Limited at 5:00 P.M. and the southbound Merchants Express at 5:10 P.M. Just a few minutes before five the signal man in the tower got a dispatch stating that the 5 o'clock Limited was going through 10 minutes late. What action did he take?

For the correct answer see page 31.



Kick-back from Kipp's Gulch

Sir:
Well sir, believe it or not your esteemed magazine gets even into a lumberman's camp back here in Kipp's Gulch. Why, you'd be interested to see my "pin-ups" from back numbers. Here's the thing I'm writing about. It's about that article on better design for U. S. stamps, in your March number. Well, after reading that article I happened to pull my Social Security card from my wallet, and did I get a shock! Say, just take a look at your own. If you print the words *Glenwood Cemetery* on that arch, instead of *Social Security* you'll have a reasonable facsimile of the entrance to the old burying ground back in the little Ohio town where I was born. I've seen such like gateways to other cemeteries too. Do you suppose the resemblance could have been intentional? Probably just the natural asininity of a ham designer. But shucks, what's the use talking? Might as well try to impress my mules with the importance of design! But wouldn't it be logical to really make something distinguished and important-looking out of this precious document Uncle Sam has put into the pocket of every citizen?

Ogden C. Kellingsworth, Oregon

We Pay for "Labor Gains"

Sir:
Why can't you give us more color in American Artist? Even now in wartime the English *Studio* is running three or four color plates.

James P. Hall, Chicago

✦ In England the cost of engraving and printing a color plate is approximately 75% less than in America. One color plate in American Artist costs as much to produce as four in an English publication. To be a bit more specific about the cost of color, every time we print a color plate we spend about \$500 extra on the issue. This of course is largely due to "labor gains" in this country.

Editors

Please Advise

Just to demonstrate the faith an occasional reader of American Artist has in the Editor's occult powers, we print the following appeal from a postcard just received: "I'm a girl of 20. I've been told I have artist talent. I would like to know if I could make a career of it. Please advise."

Rangers

Sir:
There are now quite a few former artists and art students in camp here doing work of national importance in the forests of the Oregon coast range. We don't have much contact with the outside world but American Artist keeps our esthetic senses stimulated, and in our leisure time a fine art fellowship prevails. The one subscription we have been reading to date has recently expired. . . and we don't want to miss a single issue.

Dave Christensen and
Bob Mather, Elkton, Ore.

Matlack Price

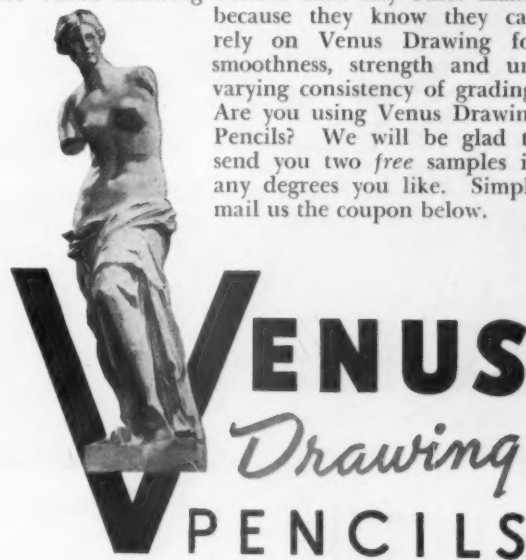
We have just learned that our old friend and contributor Matlack Price will teach at Rhode Island School of Design this summer; specializing in courses for in-service teachers.



Created WITH JUST THREE PENCILS

Kautzky uses Venus Drawing Pencils 2B, 4B and 6B to draw this quiet scene . . . Broad pencil strokes, both horizontal and vertical, indicate the reflections in the water—Venus 2B for lighter values, Venus 4B for darker values. Note that these strokes cross each other as little as possible . . . Strong, quick strokes of Venus 6B drew the foliage in the upper right foreground—almost all going in one direction to lead the eye to the center of interest, the house.

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WHERE TO SHOW

COLUMBUS, OHIO. Ohio Galleries, including Columbus, Cincinnati & Cleveland. Monthly, Nov. '43 to June '44. Ohio Watercolor Society's 19th Annual Circuit Exhibit. For Ohio-born artists or residents. Medium: watercolor. Jury. Honorable Mentions. Entry cards and works due early in Oct. Mrs. Robert M. Gatrell, Sec'y, 1492 Perry Street, Columbus, Ohio.

DENVER, COLO. Denver Art Museum. June 28-Aug. 29. 49th Annual Exhibition. For all artists. Mediums: oil, watercolor, sculpture, drawing, lithography, wood-block prints—original works not previously shown at the Denver Annual. Jury. Purchase prizes of \$200 for landscape in oil; \$100 for unspecified subject in watercolor. Entry blanks must accompany works submitted between May 31 and June 9. Works must go directly to Chappell House, 1300 Logan Street, Denver, Colorado. (Additional information from Sec'y, Denver Art Museum, 463 City and County Building.)

EAST GLOUCESTER, MASS. North Shore Galleries. June 27-Sept. 12. North Shore Art Assn. 21st Exhibit. For all artists. Mediums: oil, watercolor, prints & sculpture. Jury. Prizes: \$100 for best oil; \$25, watercolor. Entry cards & works due June 11. Mrs. L. Edmond Klotz, Ledge Road, East Gloucester, Mass.

LOWELL, MASS. Whistler's Birthplace Year-Round Exhibition. For professional artists. All mediums. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and express. John G. Wolcott, Vice-Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MASSILLON, OHIO. The Massillon Museum. Nov. 1-30. Eighth Annual. For present and former residents of Stark and adjacent counties. Mediums: Architecture, crafts, paintings, photography and sculpture. Jury. Purchase award. No entry cards. Works due Oct. 27. The Massillon Museum, Massillon, Ohio.

NANTUCKET, MASS. Easy Street Gallery. Aug. 1-31. Summer Exhibition. For artists who have worked in Nantucket. Mediums: oil, watercolor, etching, block prints, miniatures, sculpture. Jury. No prizes. Works due by July 15. Mrs. Herbert R. Crane, Mgr., Easy St. Gallery, Nantucket, Mass.

NEW YORK, N. Y. A.C.A. Gallery. June 13-July 3. Artists League of America's 'Artists in War Production' Exhibition. For all artists engaged in war work. All mediums. Entry cards and entries must be submitted May 29th: 2 P.M. to 8 P.M. at A.C.A. Gallery. For information: Artists League of America, 13 Astor Place, New York City.

SANTA FE, N. M. Museum of New Mexico. Aug. 1-Sept. 15. Southwestern Annual Exhibition. For New Mexico artists, including those of short residence. Mediums: painting and sculpture. Jury. Entry cards due July 15; works, July 25 (these dates are tentative). No prizes. Miss Hester Jones, Curator, Museum of New Mexico, Santa Fe, New Mexico.

YOUNGSTOWN, OHIO. The Butler Art Institute. Oct. 3-Nov. 1. Ohio Servicemen's Exhibition of Watercolors and Drawings. For residents and former residents of Ohio now in the Service. Mediums: watercolors and drawings (unmatted) done while in Service. No size limit. No entry fee. Jury. Prizes. Entry cards and works due Oct. 1. Secretary, The Butler Art Institute, Youngstown, O.

SCHOLARSHIPS & AWARDS

GUGGENHEIM MEMORIAL FOUNDATION, NEW YORK: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years of age. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York City.

MAINE: SCHOOL OF FINE AND APPLIED ART, PORTLAND: One year's free tuition in the regular Art Course will be awarded through competition. For seniors in the high schools of Maine. Examples of work must be submitted by July 17. Write to School of Fine and Applied Art, 97 Spring Street, Portland, Me.

NEW YORK: CENTRAL PARK SCHOOL OF ART: Twelve half-scholarships will be awarded through competition to high school graduates—3 in Commercial Art; 3 in Fashion Illustration; 3 in Story Illustration; 3 in Fine Arts. Those competing must bring samples of their work to the school on May 29 between 9 A.M. and 12 noon. Arthur Black, Director, 58 West 57th Street, New York City.

OHIO UNIVERSITY, ATHENS: The College of Fine Arts offers two Graduate Teaching Fellowships to qualified students holding Baccalaureate degree with major in art from an accredited college or university; also B average in under-graduate work. Fellowship provides \$300 and tuition, and recipient must devote all of his time to teaching. Applicants should send official transcript of undergraduate credits, photograph and references to Dean Earl C. Seigfred, College of Fine Arts, Athens, Ohio.

SYRACUSE UNIVERSITY, SYRACUSE: The College of Fine Arts announces the following scholarships to be granted by competition on July 10: Art—one \$400 and four \$200 scholarships; Architecture—one \$400 and four \$200 scholarships. Entries due July 1; applications for entrance will not be considered after June 25. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, New York.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Three fellowships are offered to artists or art students (under 38 years of age) born in Virginia or residents of that state for 5 yrs. Awards will be made on merit, plus need. Applications due June 1. For blanks & complete information write to Mrs. Jno. Garland Pollard, Dir., Virginia Museum of Fine Arts, Richmond.

THE AMERICAN UNIVERSITY, WASHINGTON. Two \$360 and three \$180 four-year scholarships in career painting leading to the Bachelor of Arts degree and certificate in Art Education. Course given by the Phillips Memorial Gallery Art School. Art treasures of Washington utilized in program. For details write to Pres. Paul F. Douglass, The American University, Washington, D. C.

COMPETITIONS

MURAL COMPETITION: \$4,500 award for mural design in oil medium for Springfield, Mass. Museum of Fine Arts Library. For artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. Frederick B. Robinson, Dir., Museum of Fine Arts, Springfield, Mass.

ARTISTS FOR VICTORY, Inc.

AMERICA IN THE WAR

Artists for Victory, Inc., has announced a graphic arts exhibition of 100 selected prints to be shown simultaneously in 24 cities of the nation. All artists are invited to participate. Mediums: prints in black and white or in color; lithographs, etchings, aquatints, drypoints, woodcuts, wood engravings, silk screen prints or similar mediums. Jury: William Gropper, Armin Landeck, Carl Zigrosser. Prizes: twelve prizes totaling \$800 in War Bonds will be awarded as first, second and third prizes (\$100, \$50 & \$50) in four categories: 1. lithographs, 2. etchings and related mediums, 3. woodcuts and wood engravings, 4. silk screen prints. Prints must be received by August 2, 1943. The artist whose work is accepted must be ready to submit 25 additional unmatted prints of the one selected by the jury. Sales will be encouraged in these exhibitions. The shows will open early in October. For complete prospectus write immediately to "America in the War," c/o Artists for Victory, Inc., 101 Park Avenue, New York, N. Y.

CHRISTMAS CARD COMPETITION

Purpose: to create a collection of pictures which will reflect, for our own times, the eternal and universal symbols of Christmas. Open to all artists; and each may choose his medium and subject matter. However, suggestions are listed on available prospectus. Jury. Twelve prizes total \$1,000. Entry blanks must be submitted soon. Works due July 1st. Artists for Victory, Christmas Card Contest, 106 Seventh Ave., New York.

FOUR FREEDOMS CAMPAIGN

One of the major activities of Artists for Victory is the organization of a national campaign based on the Four Freedoms. The program now in course of study contemplates activities in all branches of art in cooperation with business, industrial, educational, patriotic, religious and social organizations. In view of the fact that our next issue—September—will not appear until August 15th, any of our readers interested in this project could doubtless obtain further information by writing directly to Four Freedoms Campaign, Artists for Victory, Inc., 101 Park Avenue, New York City.

American Artist



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Fred S. Sly—Business Manager

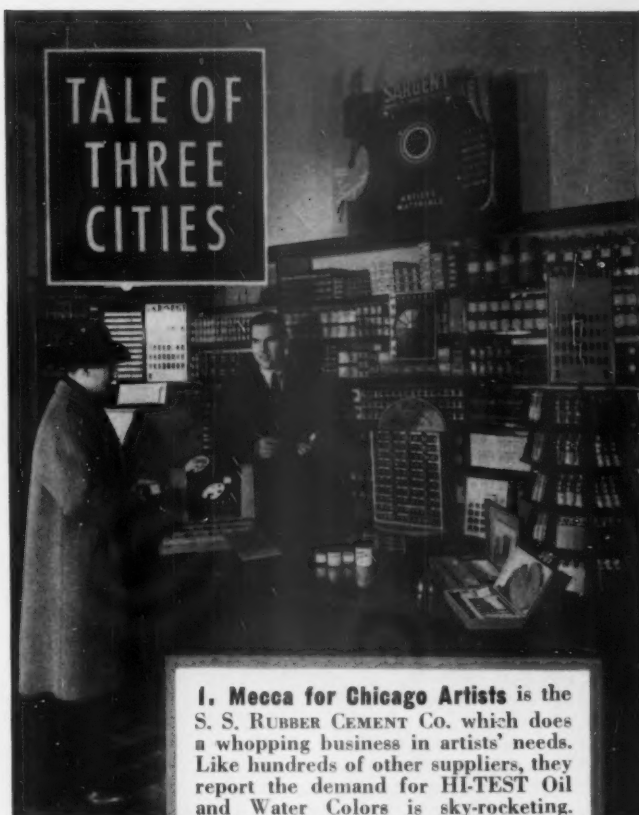
Genevieve Joyce—Circulation Manager

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CONTRIBUTORS are asked not to send drawings or photographic material larger than 8x10 inches unless requested. Unsolicited illustrations, unless under 8x10 will be returned unopened to sender, by express collect.

June 1943



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O'KEEFFE

WHITE PETUNIA WITH SALVIA, No. 3 OIL 1927 20x30

Pennsylvania Museum Collection

GEORGIA O'KEEFFE

BY ERNEST W. WATSON

I cannot write anything that will make a single reader appreciate the work of Georgia O'Keeffe. Neither can the most sophisticated critics by telling what they think she thinks, what the world thinks, and what they themselves think.

So this is not an "appreciation" of her pictures. All I shall attempt to do here is to set down some facts about the artist that may throw a little light upon her purposes and her career. And quote some of her own words for whatever insight words can reveal of the mysteries of a creative mind. Usually, we know, the creative mind is not itself fully aware of its sources; nor can it express in words its more profound language of color, design and form. And even in that language the painter does not hope that he can speak to more than a few of the multitudes who may chance to look upon the products of his brush.

"Painting is a music and a melody that only the most intelligent can understand, and that with difficulty." This truth, uttered by Michelangelo, should not discourage even the most untutored layman. The humblest workman is quite as likely to possess that "intelligence" as is the college professor whose erudition may have little to do with the kind of intelligence implied. The spectacles of sophistication do not necessarily improve the aesthetic vision.

I may seem to be preparing the reader for an opinion that the art of O'Keeffe is somehow difficult to understand. Not at all. I have seen persons, so "uneducated" as not to suspect hidden meanings and obscure motivation in her pictures, respond wholeheartedly to their beauty.

Since delight in O'Keeffe's pictures is so largely contributed by her exquisite color it is a pity that only one of her canvases can be adequately reproduced here in color. The cost of color reproduction, unfortunately, is almost prohibitive for an art magazine in this country; about four times greater than in England, for example. For this color plate we have selected a canvas which is a favorite of the artist and which was singled out for special comment when it was first shown at *An American Place* in January 1936. For those who care for the interpretations of others we reprint, below, the opinions of three critics who philosophized about it at that time. Lewis Mumford wrote in the *New Yorker*: "The epitome of the whole show is the painting of the ram's head, with its horns acting like wings, lifted up against the gray, wind-swept clouds; at its side is a white hollyhock flower. In conception and execution this is one of the most brilliant paintings O'Keeffe has done. Not only is it a piece of consummate craftsmanship, but it likewise possesses that mysterious force, that hold upon the hidden soul, which distinguishes important communication from the casual reports of the eye . . . O'Keeffe uses themes

and juxtapositions no less unexpected than those of the Surrealists, but she uses them in a fashion that makes them seem inevitable and natural, grave and beautiful . . ."

Henry McBride's review in the *New York Sun*, contained the following: ". . . Particularly does she challenge thought with that apotheosis of a ram's head, painted with extreme elegance, and suspended miraculously in the skies with a little flower beside it, and the primeval hills so far below. A Hamlet could do wonders with such a theme. Perhaps Miss O'Keeffe is a Hamlet.

"What does she mean? The bleached skull with the rampant horns is beautiful. Is death, then, beautiful? Not to us, in the capitals of the East. Death is horrible. We've invented crematories to diminish the evidence. Hamlets and grave diggers are losing their occupations. But Miss O'Keeffe's death is different. Why? Must you know? Alas, death is beautiful only in the desert. The animals still die grandly because they live grandly. Isn't it amazing how beautiful they are, with all the chances they take? But it's because they take all the chances! Only the Byrons and Shelleys, among the humans, take similar chances and die gloriously. . . ."

Royal Cortissoz, in *New York Herald Tribune*, contributed the following: "I spoke . . . of the advantage to an artist of seeing nature with his own eyes and painting it with ability. Georgia O'Keeffe has these virtues, as may be seen from the pictures she is exhibiting at *An American Place*. She has her own interesting conception of landscape and still life and she's a finished craftsman. In one of the pictures here, the 'Ram's Head-White Hollyhock-Hills-New Mexico' she seems to be deviating into the cul-de-sac of surrealism. But she paints the horns and the sky so beautifully that the oddity of the composition passes virtually unnoticed. How well she draws. And what charm there is in her color. It fairly glows in the sunflower and morning-glory studies, but it is always kept well in hand, never falls into the glaring crudity which has betrayed so many painters in the Southwest."

Georgia O'Keeffe was born at Sun Prairie, Wisconsin, in 1887, of Irish, Dutch and Hungarian ancestry. She was educated in a convent school where she first learned the importance of "size" upon the cloistered mind, in or out of convent walls. Her first art lesson was a drawing from the plaster cast of a child's hand. She was censured for drawing it so small, a rebuke which made her resolve never to work small in the future. Of course she could not foresee that some people would be even more shocked by the oversized flower paintings which were to be so characteristic of her art.



PINK DISH — EAST RIVER, NEW YORK PASTEL 22x28

At the Art Institute of Chicago and the Art Students League in New York she received her formal art education: in Chicago under John Vanderpoel and in New York under William M. Chase and F. Luis Mora.

A few years later she was doing commercial work in Chicago. This, she discovered, was distasteful to her and she soon gave it up. In fact she abandoned her art career altogether. Since working under Chase she had not painted at all. She says, "I realized that I couldn't paint a better Hals than Hals had painted or a better Sargent than Sargent, or even a better Meissonier. I saw no point in going on turning out picture after picture. Rather than spend my life on imitations I would not paint at all."

The turning point in her career came when she learned about the teaching of Arthur Dow who with Ernest F. Fenellosa, the great student of oriental art, was exerting a profound influence upon art education. She joined Dow's class at Columbia University and found there the incentive for truly creative painting.

Dow's teaching, known to many through his *Composition*, published about 1900, established design as the basis of all creative art as opposed to the imitative or naturalistic approach. Through an analysis of Chinese and Japanese paintings and the decorative arts of the East he evolved an educational procedure emphasizing dominance of line and pattern and the subordination of light and shade. These theories were taught in a series of lessons in abstract design. There

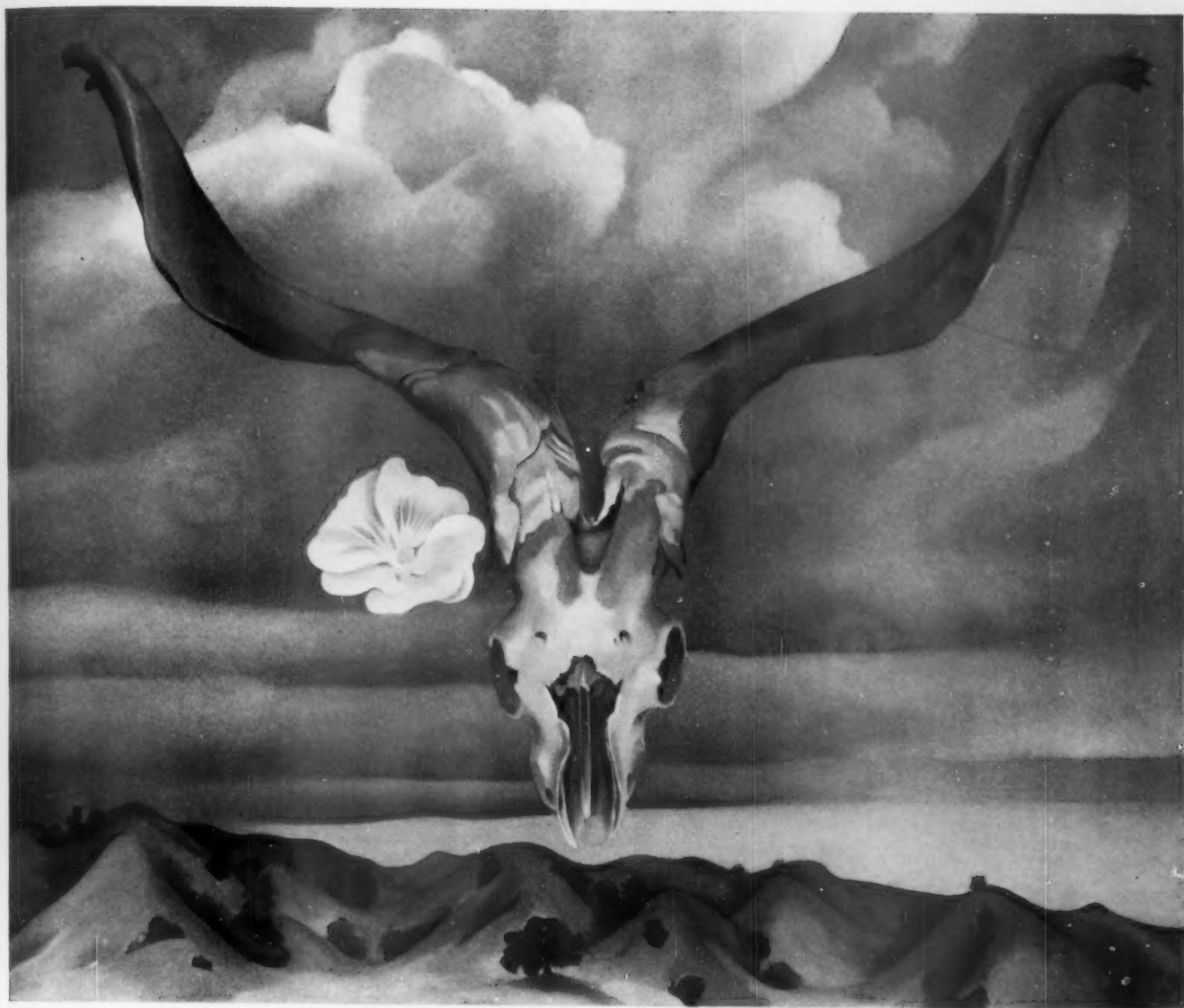
were exercises in line arrangement and spacing; in dark and light pattern, in color relationships. After the student had absorbed this abstract, creative point of view he was ready for experiments in pictorial expression controlled by these design principles.

Inspired by this new vista O'Keeffe took a teaching position in Texas. As supervisor of art in Amarillo, and later as head of the Art Department in West Texas State Normal School, she brought her enthusiasm and the new education to the public schools of the Lone Star state. And she fell in love with the Southwest. "It is the only place I have ever felt that I really belonged—that I felt really at home," she said.

The spell of the vast desert was upon her and she took up her abandoned brush to see if she could express, in her newly-learned language, her responses to this wonderful country.

Some of her first drawings and watercolors found their way to the famous Alfred Stieglitz's gallery, "291" Fifth Avenue. "Finally a woman on paper!" he exclaimed. Stieglitz, the champion of explorers in the realm of art, had discovered a new star in his galaxy of Moderns. It was Stieglitz, it will be recalled, who introduced Cezanne, Matisse and Picasso to America. Since then he has played godfather to Demuth, Dove, Hartley and Marin, to name a few.

That first little O'Keeffe exhibition in 1916 was the forerunner of many to be held in Stieglitz's gallery. It was also the beginning of a friendship which culminated in the marriage of the famous pair a few years later.



RAMS HEAD — HOLLYHOCK NEW MEXICO 1935 OIL 30x36



It would take far more space than is available here to note the events of O'Keeffe's career from this auspicious beginning to the present time. Suffice it to say they are the story of continuous experimentation and adventure; of widespread recognition and honors. Being cited as "one of the 12 outstanding women of the past 50 years" is a distinction conferred by a New York World's Fair Committee. Her latest show, in February of this year, was held in Chicago at the invitation of the Art Institute.

Although O'Keeffe has painted noteworthy canvases in Canada, Hawaii, the Lake George region and in New York City, her work is especially associated with the desert, its painted mountains and bleached bones; and with those magnificent flowers portrayed in heroic size in both oil and pastel.

Let us see what O'Keeffe herself has to say about these.

"A flower is relatively small. Everyone has many associations with a flower—the idea of flowers. You put out your hand to touch the flower—lean forward to smell it—maybe touch it with your lips almost without thinking—or give it to someone to please them. Still—in a way—nobody sees a flower—really—it is so small—we haven't time—and to see takes time like to



HORSE'S SKULL WITH WHITE ROSE OIL 16x30

New Mexico 1931

TREES BY CAMP AT BEAR LAKE OIL 17x32

New Mexico 1929

have a friend takes time. If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small.

"So I said to myself—I'll paint what I see—what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it—I will make even busy New Yorkers take time to see what I see of flowers.

"Well—I made you take time to look at what I saw and when you took time to really notice my flower you hung all your own associations with flowers on my flower and you write about my flower as if I think and see what you think and see of the flower—and I don't.

"Then when I paint a red hill, because a red hill has no particular association for you like the flower has, you say it is too bad that I don't always paint flowers. A flower touches almost everyone's heart. A red hill doesn't touch everyone's heart as it touches mine and I suppose there is no reason why it should. The red hill is a piece of the bad lands* where even the grass is gone. Bad lands roll away outside my door—hill after hill—red hills of apparently the same sort of earth that you mix with oil to make paint. All the earth colors of the painter's palette are out there in the many miles of bad lands. The light naples yellow

*bad lands refers to country near Abiquiu, New Mexico

through the ochres—orange and red and purple earth—even the soft earth greens. You have no associations with those hills—our waste land—I think our most beautiful country. You may not have seen it, so you want me always to paint flowers.

"I fancy this all hasn't much to do with painting.

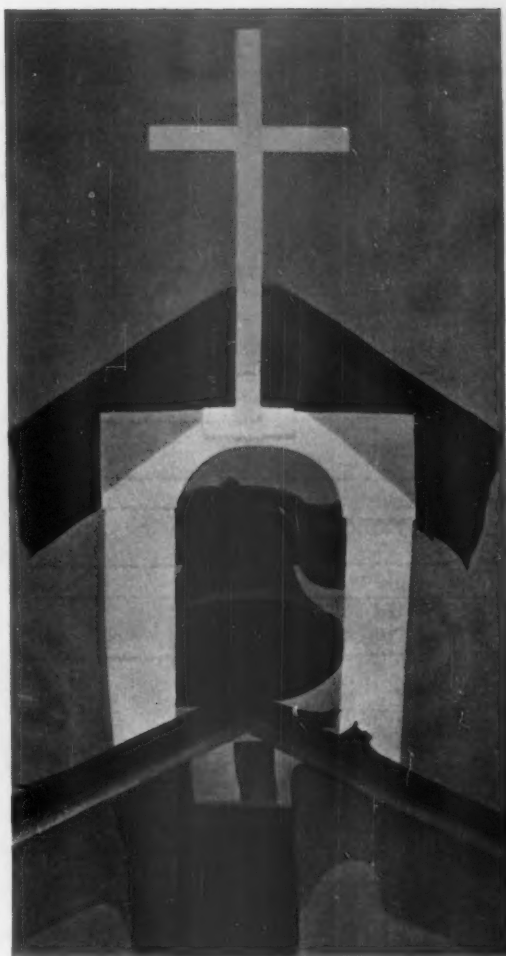
"I have wanted to paint the desert and I haven't known how. I always think that I cannot stay with it long enough. So I brought home the bleached bones as my symbols of the desert. To me they are as beautiful as anything I know. To me they are strangely more living than the animals walking around—hair, eyes and all with their tails switching. The bones seem to cut sharply to the center of something that is keenly alive on the desert even though it is vast and empty and untouchable—and knows no kindness with all its beauty."

I want to quote here from something James W. Lane wrote in *Masters in Modern Art* about O'Keeffe's flower paintings, because his words may help those who have not seen these famous canvases in the original to better understand their peculiar appeal.

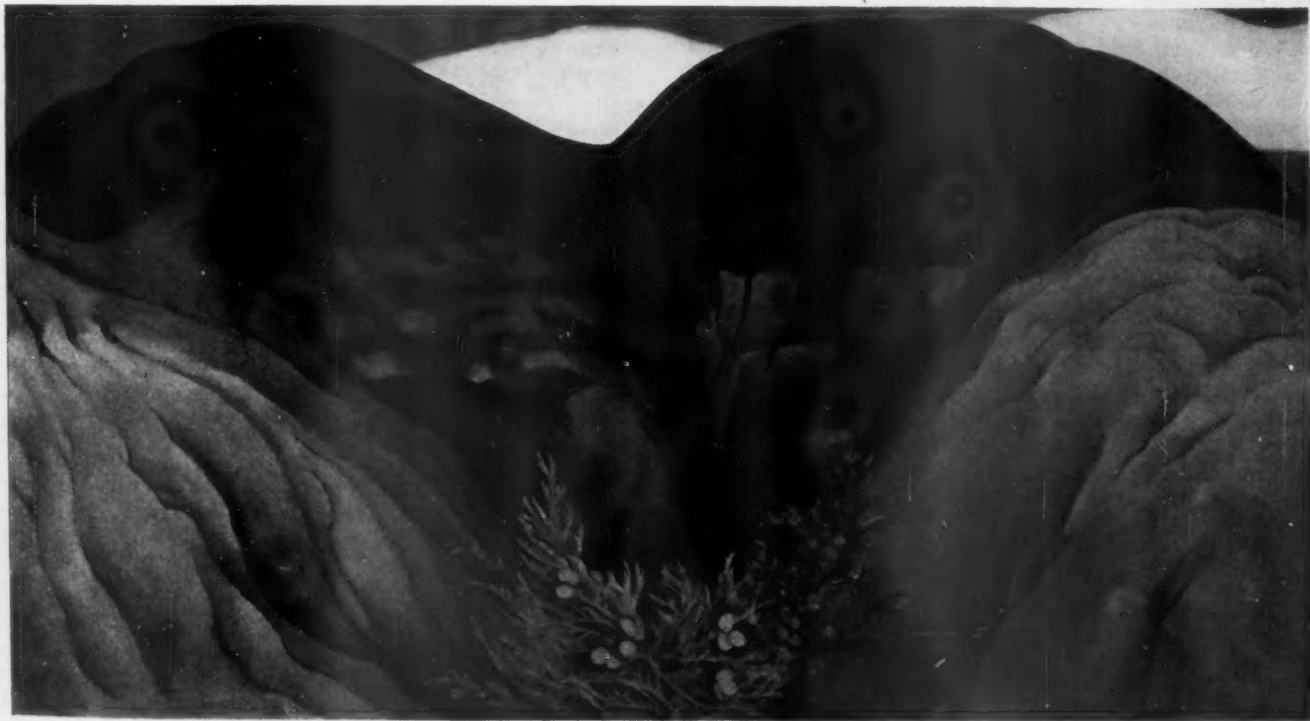
"When O'Keeffe turns from leaves to flowers, the flower is shown on an equally magnified scale. At all points it seems to be open for observation, turned back like a butterfly's wings pinned to a museum card. Butterflies, by the way, as well as all sorts of insects, I can imagine having great fun crawling about in O'Keeffe's flowers. Or rather, while we have an O'Keeffe flower piece in front of us, it is almost as if we humans were the butterflies. It is on this scale, we may be sure, that flowers appear to the real butterflies, moths, and caterpillars. Somehow or other this is a chastening thought, and we return to other concerns, after admitting the gauzy, pastel colors of a typical O'Keeffe flower—pansy, primrose, or petunia—with a feeling of humility for having trespassed on a mysterious world of great beauty and intensity."

In 1929 O'Keeffe established her summer home in New Mexico and since then has missed only two or

Continued on page 29



CHURCH STEEPLE — CROSS OIL 16x30
New Mexico 1930



BLACK HILLS WITH CEDAR OIL
New Mexico 1941

LOOKING AHEAD

An Editorial

With this June issue AMERICAN ARTIST signs off until August 15th when the September number comes off the press. There are no July and August numbers of this magazine, as our regular readers already know.

In the late summer when again we go to press, great and decisive battles will have made history and Armageddon will be advancing with increased fury on many fronts. Every resource of all our people will be summoned to the successful prosecution of the war.

The publication of an art magazine during this supreme struggle is a sober responsibility. No one, today, wants to be doing unimportant things or using materials and services that might be spent to better purpose. What about an art publication? Is that a vital need at this time? If so what should it be like?

The first question seems to have been decided for us by a steadily increasing circulation. More people are reading AMERICAN ARTIST today than ever before. We now have the largest circulation in our history. That certainly suggests a real need, the same need that craves music, the opera, the theatre, art museums, literature and the circus. All these are esteemed essential to the spiritual health and strength of our people in these tragic days.

We believe this to be so. How, then, can an art publication best serve its readers? What should be its wartime policy? To what extent should it be focused upon or colored by events that are shaking the very foundations of civilization?

Again we return to readers for the answer. After all, it is their magazine.

We do not know, of course, the preferences of all our subscribers. We can only be governed by such opinions as come to us in greatest numbers. These seem to be expressed by the following letter from a Tacoma, Washington, subscriber:

"I am sure that many of your readers, like myself, subscribe to an art magazine as a sort of spiritual refuge from the stresses of these terrible days. We cannot be thinking of the war every minute of our waking lives. God knows we are having enough hooks put in us by every known agency of communication. Can't we at least find a peaceful interlude in the pages of an art magazine? It seems to me that the real justification of an art magazine in these times lies in the creative and restorative process of art—that is why I find AMERICAN ARTIST important to me now. Perhaps this protest is unnecessary as, with the exception of that December (1942) number, war has not been permitted to intrude overmuch."

This letter, we believe, defines the special wartime function of AMERICAN ARTIST. In effect it directs us to continue in our established policy of demonstrating



NORMAN KENT

Sculpture by Ernfred Anderson

Norman Kent, well known in the field of graphic arts, has recently been appointed Associate Editor of AMERICAN ARTIST. In this capacity he will contribute much to the effectiveness of the enlarged editorial program outlined on this page.

the artist's creative processes. To this end we have made plans for strengthening your magazine along lines which have brought the greatest response from readers in the past. We shall continue to interview painters, sculptors, printmakers, illustrators, advertising artists and workers in various arts and crafts. Their philosophy, methods of work, and technical procedures will be illustrated with plentiful reproductions and described by the artists themselves. There will be color in every issue.

Two new features will be added. One of them, *The Amateur's Page*, begins in this number. Its purpose is to demonstrate many essential principles and procedures of the painter's art. This department will be conducted by Frederic Taubes who is already well known to readers through the *Taubes Page*.

In the fall we propose also to add a department best described as *Trends in Contemporary Art*. This will include pictorial reports of the most important competitive exhibitions and other developments of outstanding importance. It will also print headline news items of national significance in the art world.

An important step in the expansion of our program has just been made. This is the appointment of Norman Kent as Associate Editor.

While Mr. Kent is perhaps most widely known through his wood engravings—his prints are regularly seen in national exhibitions and they are in the permanent collections of our museums—his interests and accomplishments in the graphic arts are extensive. He enjoys a reputation as a painter. He is an enthusiastic student of typography and the printing arts and has done considerable creative work in these fields. His travels here and abroad have given him a wide acquaintance with art and artists. His capacities have been enhanced through several years of teaching, principally at Hobart and William Smith colleges. We welcome Mr. Kent to our editorial staff and are confident that his contribution to AMERICAN ARTIST will be noteworthy.

Mr. Kent will also be identified with the rapidly expanding book department of Watson-Guption Publications, Inc., publisher of AMERICAN ARTIST. Here his abilities and experience will be valuable in the production of the Step by Step Series of art books being planned for future production.

Space does not permit an extensive forecast of editorial features planned for AMERICAN ARTIST in coming months. But readers may be assured that, as usual, they will meet the most interesting contemporary artists in future numbers and that this will continue to be America's creative art magazine.



GEORGE MILLER Godfather to Lithography

INTERVIEWED BY ERNEST W. WATSON

Photography by Lew Tyrrell

In a loft of an ancient building just off Fifth Avenue may be found the man whose years of service to artists—as printer—entitle him to the honor of godfather to lithography in America.

It was his technical mastery of lithographic printing that first provided the means for the adoption by artists of what was, but 30 years ago, a new form of graphic expression in this country. His love for the craft, his appreciation of the graphic arts, and his paternal interest in artists who have worn a path to his door have continuously energized its rapid development. His establishment is the mecca of artists who have become devotees of drawing on stone—the great, the near great, and beginners taking their first faltering steps. To all he gives guidance, encouragement and the benefit of his own skills acquired through a lifetime of practice.

At 3 East 14th Street (New York) an elevator designed for more leisurely days takes us to the fourth floor. Walking to the rear of the building we come to a door at the end of a dingy hallway. A sign on the door reads, "George Miller"—that is all. It is enough, for George Miller is an institution as well as a personality. He cautioned me against promoting him in this article; his only interest in it, he said, was in whatever contribution it may make to the profession. But he will have to bear with me in this because the story, after all, is built around the man and it has to be approached in this intimate manner.

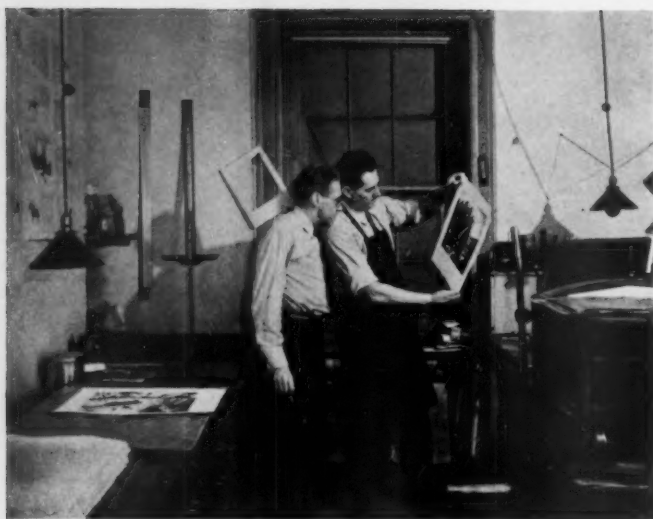
Well, without knocking, let us open that door through which have passed so many of America's top-flight artists: Stow Wengenroth, Robert Riggs, Jon Corbino, Harry Wickey, Howard Cook, Yasuo Kuniyoshi, Ernest Fiene, Adolph Dehn, Peggy Bacon, James E. Allen, William Gropper, Thomas Benton,

Grant Wood, Louis Lozowick and so on *ad infinitum*; not forgetting such great ones from foreign shores as Rivera and Orozco.

We step into a great loft room dimly lighted by windows at the far end, against which we get a glimpse of the activities of this laboratory of the fine arts. That stalwart figure, silhouetted by the north light, is George Miller. Sleeves rolled above his elbows, he stands at his press inking the stone and attending to all details of printing except the purely manual operations. These he entrusts to a husky assistant who turns the crank that brings the stone forward under the scraper. The artist whose prints are now being produced is looking on, as is customary unless the stone on the press happens to have been shipped to Miller from Detroit or St. Louis or Mexico. For this, as has been said, is not a purely local institution; there are few lithographers on this hemisphere capable of coaxing from the surface of a stone the fullness of expression inscribed thereon by the sensitive hand of the artist.

In another corner of the loft we note a group of artists bending over stones which will soon find their way to the press. Some of these are artists from a distance who have come to town for a few days to put their drawings on the stone rather than have the stones shipped to their home studios. This is not merely a matter of convenience; most, among those who come, have produced their first lithographs under Miller's instruction and continue to seek his guidance in the perfection of their work.

Ranged along one wall are shelves built of stout timber upon which a few hundred stones—several tons of weight—are stacked like so many ponderous books. Bold, identifying numbers are painted on their edges.



George Miller and artist critically examine the first proof off the press. Note the ink slab and roller on the bench.

On many of these may still be seen the drawings from which editions have already been printed and which await the possible demand for still another run.

These slabs of limestone, by the way, came from Bavaria where Aloys Senefelder in 1798 discovered that a drawing, made upon a grained or polished slab of such a stone, with a greasy crayon, produced a plate from which any number of impressions could be taken. His experiments led to what must have seemed to him a startling revelation. On the application of water to the stone, the areas covered by the lines and masses of his drawing repelled the water—since they had a grease base—while the untouched stone absorbed the water and remained wet. His inking roller, charged with a greasy ink (linseed oil and carbon) deposited its ink on the drawing, since grease combines with grease; while the wet, un-drawn-on areas repelled the ink and remained perfectly clean. Thus his drawing, only, was inked and—with paper laid thereon—the stone was ready for the press. During the succeeding years Bavarian limestone slabs have found their way pretty much all over the civilized world where, until the substitution of zinc plates, they have been indispensable for commercial printing. Now they are to be seen only in such establishments as Miller's where there is no acceptable substitute for the stone itself.

In a far corner of Miller's shop is a heavy bench, or table, where these stone slabs are prepared for the artists' use. Their surfaces must be *grained* to remove old drawings, scratches, and dust and to create a fine, even, drawing surface. Overhead, enormous wet blotters, which have been used in the process of drying the wet prints, are hanging up on lines to dry out. Nearby, reams of paper are stacked ready for use.

In the center of the room, on a large table, several stones with drawings upon them are ranged as though on exhibition. They are here for another purpose. They have been coated with the etch (gum and nitric acid) and they are lying here for a while to allow proper time for etching. Here is a dramatic subject by Clayton Knight, well known for his airplane prints. Stow Wengenroth's latest subject, a family of owlets on a branch of a pine tree, holds our attention. Miller, asked if he did not think this one of Wengenroth's best, replied, "I always think Wengenroth's latest is his best." Among the stones intended for prints to



In this corner an assistant grains a stone by rotating it upon a large slab flooded with wet abrasive material. The tank underneath catches the drip from the slab.

supply the demand of collectors and the galleries are a number of slabs carrying drawings which will eventually appear as illustrations for children's books. More about these later.

The atmosphere of George Miller's shop is a refreshing experience for one who esteems the tradition of fine hand-craftsmanship. This quiet and efficient place might well be a reconstruction of those Parisienne ateliers which were frequented by Daumier, Gavarni, Manet, Fantin-Latour and Whistler. The equipment and the processes are essentially the same as is the same spirit of fine craftsmanship. These European ateliers had no counterpart in America until George Miller, in 1915, set up his shop in New York and began to print lithographs for artists who became the fore-runners of this important graphic art over here.

There are thousands of craftsmen in our commercial lithographic printing shops but few who have the technical skill, love of craft and, above all, a genuine appreciation of the graphic arts to qualify as printer for artists. It was so in 1915 when the goddess of art lured George Miller from the big machines of commercial printing to the quiet realm of the studios. Miller came by his artistic leanings naturally. Lithography was a family tradition: eleven of his uncles and cousins were expert practitioners, and young George soaked up both the lore and the love of the craft. He served his 4-year apprenticeship and was foreman of the proving department in a New York printing house when the call came from the world of paint.

It came from Albert Sterner who had become interested in lithography and had secured a printing press. His search for the right printer led him to the commercial printing plant where Miller was employed. So it was that our young foreman began spending evenings in Sterner's studio, helping him with his technical problems and doing his printing.

George Bellows saw what was going on in Sterner's studio, and got the litho bug. He too bought a press and tried to be his own printer. Miller soon had a second client. Enthusiasm for the new print medium spread rapidly. Miller was persuaded to open his own shop and devote himself exclusively to printing for artists.

It takes a lot of business to support a shop with work of this sort, as Miller discovered to his sorrow. For several years he operated in the red and could



Suggestive of a Persian or Assyrian library, these lithographic stones, with their identifying numbers, repose on stout shelves awaiting the demand for yet another edition of prints.

only continue because he was living at home with sympathetic parents. But when, in 1923, he married, he decided he must abandon his work and turn again to commercial printing.

The announcement caused consternation among artists. Arthur B. Davies, one of Miller's best clients and friends, tried to subsidize him. Miller would not accept this offer, but he did agree to payments in advance for a large quantity of work Davies was planning. The crisis was overcome. Boardman Robinson and Rockwell Kent, among others, brought in quantities of work. Things began to look up. But it was the building boom of the twenties that really established Miller financially. Architects turned to lithography as a medium for producing renderings, in duplicate, of their most important buildings. Huge renderings of the proposed Empire State building, for example, were done on 26x38-inch stones and large editions were run off.

With the crash of 1929 this profitable work ended. But there remained other work of a semi-commercial nature. Miller undertook contracts with publishers for the printing of illustrated books, mostly children's books. This is still an important part of his enterprise and brings to his studio such well knowns as Peggy Bacon, Don Freeman, Wanda Gag, C. W. Anderson, Edward A. Wilson, Ruth Gannet, Grace Paul, D'Aulaires, Nura and others. Illustrators make their drawings on stone in Miller's studio. Miller transfers these to zinc plates which he then puts on a rented power press in a commercial printing plant, producing the entire book except for typography and binding.

Since the popularity of lithography among artists has greatly increased during recent years, and since practically every lithographic artist relies upon Miller for printing, the fine arts phase of his work has multiplied. The great popularity of lithography as an illustrative medium has brought many advertising projects to his studio. It has become rather common practice for illustrators to draw their advertising drawings on stone and to provide the engraver with lithographic prints for reproduction. James E. Allen, Robert Riggs,



It may be just a friendly chat or a discussion of technical problems that brings George Miller to this corner where a few artists are at work on stones. Proof sheets of illustrations for children's books are seen on the wall.

Edward Wilson and Peter Helck are among those who have made noteworthy use of lithography in this field.

If you should happen to be at George Miller's studio during the noon hour you would feel something of the warmth of professional fellowship which makes this place immeasurably more than a workshop. Sandwiches are brought forth from handbags and briefcases or are brought in from outside. All gather together for an hour of talk which, as such things go, covers the whole range of human experience with, of course, the natural emphasis upon art and upon lithography in particular.

In the interest of the practical-minded among our readers we inquired about the cost of Miller's services to artists. For \$12 he supplies a medium-sized stone (suitable for a drawing 10x14 or smaller), grained as specified—some prefer fine, some coarser grained stones—and produces 12 prints on handmade paper. Additional prints are furnished for forty cents each. Cartage charges and a small rental fee for the stone are added when it is shipped out of the shop.

Not to be discounted in these arrangements is the value of technical instruction that Miller offers freely to all artists who come to work in his studio.

In the summer Miller conducts a school of lithography at Burlington, Vermont. His fee for a five-weeks course is \$90. In addition to instruction received, each student is entitled to \$45 worth of printing done by the master himself.

In our visit to George Miller's studio we have not been able to do more than describe briefly what goes on in this unique home of the graphic arts. Miller has invited us to return for a more prolonged visit when he will demonstrate the technical processes involved in making a lithograph. This we shall do soon, and in the September number the reader will find a fully illustrated, step by step, record of what happens to the artist's drawing on stone from the time it is brought to Miller's studio until an edition of prints has been completed.

WATCH FOR GEORGE MILLER'S LITHOGRAPHY DEMONSTRATION IN SEPTEMBER

GENE DAVIS and BUDD HEMMICK



Budd Hemmick, art director of Good Housekeeping, discusses details of an illustration with illustrator Ray Prohaska (standing).

This article was begun before Gene Davis was commissioned as a Captain in the Marines. As he left soon after he received his appointment, it was necessary to complete this article through interviewing Budd Hemmick, the present art director of Good Housekeeping Magazine. P. D.

How do you start preparing an issue of your magazine?

We generally start by making layouts for two or three stories. Around this nucleus, the magazine begins to take shape.

How do you make your layouts?

It is our usual practice not to have illustrators make their own layouts. From experience we have learned that when illustrators make their own layouts we get either too much variety or too little. It is always our practice, however, to permit changes when the illustrators have ideas for improvements. Often when he begins to pose his models, an illustrator will get a much better layout conception than ours.

Because an art director's day is filled with interruptions of many kinds, he usually finds that it is more convenient to read manuscripts outside the office.

How does the art director function with the editor?

As a rule, two or three layouts are made for each story. The edi-

tor then makes his choice. In making it, he takes into consideration the effect he wants to achieve: the attractiveness of layout from a visual point of view, readability from the standpoint of the manuscript. The editor also places the story in the book in relationship to the rest of the material in the issue. Briefly, the editor operates as a stage manager, directing each part so that the ensemble creates a unified effect for the reader.

How are illustrators selected?

We select illustrators not only for their technique, but often for their interest in a given type of story. Although certain men do one kind of story best, we consider it good policy at times to give to an illustrator a story which seems out of his usual line. By so doing, we often get a new and interesting approach. We endeavor to create a page to page variety in mediums and handling.

What is your practice in interviewing illustrators?

We set aside Tuesday of each week for the purpose of looking at art work. Appointments are made by telephone.



Gene Davis, former art director of Good Housekeeping, loved to plan his layouts at night.

Two Art Directors are interviewed by P. D.

Is there a double check on all illustrative work?

The editors check all fiction illustration for accuracy. The head of each department is responsible for the appropriateness and correctness of all illustrative material to appear in his department.

Is there a quota of space for each feature of the magazine?

There is a definite quota of space for each feature and department of the magazine, though quotas are changed occasionally by the editor.

How far ahead are the issues prepared?

The closing date for each book is two months ahead of publication, and falls on the tenth of each month. Illustrators and photographers are asked to work on a schedule of three weeks or a month. In the case of full color pages, the closing date is earlier to allow sufficient time to make the engravings. Generally a period of three weeks is allowed for color plates.

Do you have an art department?

As all finished illustrations, photographs, lettering and designs are made by outside artists, it isn't necessary for us to have a large art department. Help is used in pasting up photostat dummies of illustrations, lettering and proofs of type.



from layout to printed page

The photograph above pictures a dummy for an issue of *Good Housekeeping*. Gene Davis' layout for the spread was photostated and pasted in the dummy as shown. Alfred Parker's illustration, based on the layout is shown as it appeared on the printed page.

Below are reproduced the layout by Budd Hemmick, for a spread; and the printed pages with George Hughes' drawing.





Viewing rough layouts in their page sequence determines where change of pace is needed.



Examining roast turkey in the Good Housekeeping Institute Kitchen, to get right value for color photograph.



The Art Director directs photography, working with the photographer in his studio.



Model being made up in the Good Housekeeping Beauty Clinic, before a photograph is taken.



Great care is exercised in selecting clothes in the Good Housekeeping Fashion Department.



The choosing of the most appropriate props for illustrations or photographs is done in the Good Housekeeping Studio.

Do you aim to change the typographical appearance of your magazine periodically?

We aim to give the magazine a definite character and appearance. Therefore we use a typographic styling which helps us to make the contents easy to read as well as attractive to the eye. We may change this at any time, as new and equally legible faces become available.

How do you correct proofs?

All engraving proofs are checked, corrected and okayed by the art director. We strive for a coordinated and balanced proof.

How are the details of illustrations checked by the different service departments?

Aside from Fiction and Special Articles, *Good Housekeeping* has: The Institute, headed by a director, food editor, textile editor, appliances editor, the chief engineer; the Studio, which covers building, decorating and entertainment; the Bureau, for health and nutrition problems; Beauty Clinic; Fashion Dept.; Needlework Dept.; and the Baby Center.

The art work is gone over in rough and finished form with the editorial individuals most concerned. Suggestions for changes usually are made during "rough" stage. Those suggested in finished art may be rejected by the art director. In the event of definite disagreement, the editor makes the final decision.

Are the author's wishes taken into consideration in the selection of illustrations?

As we are responsible for producing a completely organized magazine, we are glad to get suggestions from authors, but the final decision must rest with us. (The editor of *Good Housekeeping*, who has read this, says suggestions from authors are not wanted at all, that authors are nuisance enough without letting them in on the art.)

Is there any relationship between the advertising section and the editorial section?

The editorial portion of the magazine is limited to a certain number

The sketches on this page—by Ottmar Gaul—suggest how the various "service departments" function in giving authenticity and effectiveness to illustrations in *Good Housekeeping*.

of pages, and this is true also of the advertising section. The advertising section is arranged so as to help advertisers get the maximum amount of results from their insertions. Advertisements which specifically tie up with special departments are placed near these sections, when possible. There are also key or preferred positions which an advertiser may buy.

Both the editorial and advertising sections of the magazine are being affected by the war. Curtailments on paper and printing inks, the shortage of labor, and transportation difficulties, are bringing many new problems.

Do you select or create your covers?

We discuss with our cover artist a number of possible ideas. The best one is chosen, and a finished sketch is made of it. When this sketch has been okayed by the editor, the finished drawing is made.

Is your editorial and art policy based on the idea that the public always wants the best quality of everything?

It is most decidedly based on such a policy: to give readers the best available fiction, articles, illustrations, and health-and-home-and-how-to-live information.

Do you depend on questionnaires and surveys to help you keep informed about what the public likes?

The editor maintains a monthly reader survey, based on a door-to-door cross-country check, which indicates which features and illustrations are best liked and most noted.

Are magazines helping to win the war?

We believe the magazines are indispensable in the war effort. Without them there would be unutterable confusion in the rationing of food, the public would have little means of being informed on such subjects as health, housing, and clothing. And the inspirational and morale jobs being done by the magazines are jobs that could be done in no other manner, and by no other medium.

Note: The interviewer and the editors of *AMERICAN ARTIST* wish to thank Edward Herbert Mayes, editor of *Good Housekeeping Magazine* for his help and cooperation in the preparation of this article.

CONCRETE SCULPTURE

as developed at Studio Angelico

**Concrete Sculpture
serves many needs in the
decoration and ritual
of the church**

An interesting response to Peter Fingesten's demonstration of his method of producing cement sculpture was a letter from Sister Helene, O.P., of Studio Angelico, Siena Heights College, Adrian, Michigan. Believing that the very practical work being done under Sister Helene's direction will be of interest to many readers, we are glad to print her letter and reproduce the accompanying pictures. Writes Sister Helene:

"We have noted with very special interest Mr. Fingesten's demonstration articles on carving in cement [Jan. and Feb. 1943]. For several years the staff of Studio Angelico has been experimenting with this medium with considerable satisfaction. Besides giving exceptional opportunity for experience in direct carving we have found it answered many needs in church furnishing and decoration. We have conducted workshops with groups of artists and non-architectural reliefs and carvings in the round for churches in this locality. The series of eight figures to be set in columns in a small Norman Gothic church were done in less than three hours each by two or three persons under the direction of the designer, Miss Lilia Dominguez.

"Work in this material, now in progress, is being happily combined



A baptismal font in process. The basin is drying out on the floor; base is being mixed on the table.

with ceramics. The contrasts of colors and textures possible are very challenging. Even without ceramics we find variations in choice of sand and treatment enough to satisfy our many needs.

"Concrete sculpture, as developed at Studio Angelico, is a rapid type of direct carving. The structure and decoration are in every sense sculptural. One carves a sturdy block of cast concrete as one approaches a block of stone.

"On the concrete, an hour after pouring, a surface sketch is drawn and the cutting of that surface (usually the one exposed for pouring) is carried as far as the nature of the mix allows. The case confining the block is taken away side after side, or at once, entirely ac-

cording to the type of design to be executed and the setting conditions of the mix. The character of the mix is regarded as part of the design even as color and texture are varied by the types of sand and cement chosen. No pigment is ever added as this is considered foreign to the nature of the medium.

"By the time sketches have been incised on all surfaces to be worked, the block is set and water is rapidly draining from it. As in any carving procedure, planes and masses are arrived at first. Most mixes can be rounded up with spoons for as long as four hours working time while others, if the sand is fine and draining is rapid, would require chisels for cutting in half that time. Recipes control these factors and execution respects them. When concrete is cut directly the surface is clean and granulated. Frequent brushing brings the water up and prevents a 'sidewalk shine.' It would be possible to repair too deep a cut by trowelling on a layer of loose, wet concrete but such an expedient is not so much as mentioned among concrete sculptors. The medium deserves highly respectable carving techniques. In figures very adequate detail is possible within the limitations of the material. Whatever the design, it has to be thoroughly understood by the carver who is compelled to complete it alone or with help in a relatively short time, as sculpture goes. This intense concentration is one of the joys and advantages of the work. The carving tools are anything capable of cutting the consistency of devil's food cake, if coarse sand is used, or putty knives and chisels for finer sands.

"There are waterproof cements for outdoor and architectural ornament. There are white and gray cements very different in carving action. Much could be said about mixing methods, case construction, reinforcements, and combinations with other materials like ceramics and glass, but space is limited.

"The medium is inexpensive. Its carving does not require the time, strength, and endurance needed in other media. The finished product is permanent and rich in appearance.



These cement-carved figures are destined to fill important niches in various churches.

George Price

GEORGE PRICE does not—as many believe—spend leisure moments hanging, head down, from chandeliers.

In order to dangle from chandeliers there have to be, *ipso facto*, chandeliers from which to hang. There is not even one chandelier in the Price home at Tenafly, New Jersey. There are, however, a wife (charming) and three growing boys (hungry). The demands of these, and a whole lot of old paint that has to be scraped from nice pine panels of a pre-Revolutionary house recently acquired, leave little time for dangling or the practice of levitation.

The supersitition that George Price possesses occult powers was doubtless engendered by that series of drawings in the *New Yorker*, known as *The Saga of the Floating Man*. The notion was supported by a photograph of the artist reclining upon thin air midway between floor and ceiling of his garret studio.

In the May number we promised either to confirm or deny the veracity of those reports of strange behavior by one of America's best loved graphic humorists. Even if we had to journey to Jersey to do it. Which we did.

What we found was an extremely personable man of 41, who evidently is a good husband, an indulgent father and a substantial provider. The only mark of psychopathic tendency—it has already been hinted at



"He's been up three weeks now and there's nothing we can do about it."

A peep into the private life of a notorious funny man — and complete instructions on how to become a number one graphic humorist



As he draws, George Price sits at ease in a General Grant period rocking chair. Eight-year-old Wilfrid seems amused at something — probably not papa's drawing.

—is an insane preoccupation with paint scraping. This, if an isolated symptom like the eating of dirt or plaster, would be serious enough. But considered as an expression of genuine antiquarianism it need not cause undue alarm. It is likely to burn itself out at any rate: paint scraping, when motivated by fanaticism, can be practiced with pleasure for the nonce, but in ten years—our rough estimate of the extent of this project—its delights are likely to pall.

George Price's fanaticism can be readily understood when one stands upon the hearthstone of the original wing of his abode, built in 1745, and looks up into the great flue which begins overhead at nearly the ceiling level. Who but one with a sodden imagination could be immune to the spell of this historical place? Price himself was an out-and-out modernist until his feet touched this hearthstone. He had even paid an architect to design a strictly modern home for him. The pictures by French moderns—Roualt, Gauguin, Matisse, *et al*, which would have adorned that modern residence, seem just as much at home in the old colonial rooms where they now hang along with several by Pop Hart, Price's special hero in the art world.

If we seem to be approaching the point of our story by a circuitous route it is because, during our visit, the talk about Price's *art* had to follow the antiquarian hour. This, we hasten to explain, was not really his fault. We egged him on.

"I don't know as I belong in an art magazine anyway," said George, when we finally got around to his

Continued on page 26



"A simple 'yes' or 'no' will be sufficient, madame."

Drawings by
GEORGE PRICE

Courtesy
The New Yorker

← 1511-1525



"Meet my new boy friend off the Minneapolis."



George Price is partial to gags that need no caption.

Taubes discusses "Truth" in Art



TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

It is sometimes said of a painter that his efforts are sincere, that he believes in what he does; in a word, that he is conscientious. I often wonder how a formidable liar in art would compare with an insignificant but truthful artist. I believe he would compare favorably. Often one of my students will insist that he is sincere in his efforts, and I have to advise him, if sincerity is his handicap, to be less sincere but to develop more imagination.

When talent is lacking, sincerity is not a redeeming virtue. The bewildering question put to a painter, "Do you really see it that way?" springs from the notion that a painter paints what he sees. A painter does not always paint what he sees, but what he wants to form. He does not copy—he interprets. He is not after the truth but after the effect. His truth is his personal vision; it is unrelated to the conception of truth in science or ethics. Indeed, it would seem that the greater "lie," practically speaking, will produce a greater painting.

"To be true to nature" is a confused expression. Duccio and Giotto probably felt they were true to nature, and so did the Impressionists; yet these groups were worlds apart. Not long ago, a man who had visited Aix, Cézanne's home, told me that Cézanne was, in fact, a photographer. "All the landscape around Aix looks exactly as Cézanne represented it in his painting," he said. I am not in any quandary as to whether Cézanne really copied nature. I am quite sure that the beholder was compelled to see the landscape through Cézanne's eyes. In another instance, a traveller who came from Spain asserted that Toledo still looks "exactly" as represented in the El Greco painting at the Metropolitan Museum in New York. Of course the magic of the painting—one familiar to him—compelled the traveller to identify the present-day Toledo of Spain with that of the El Greco painting.

Optical vision is always under the influence of a mental process; and art is the result of many agencies comprising this process. Traditions, conventions, dogmas of style, limitations of technique, and the creative faculty of the painter are the all-important agents of control.

The authenticity of a landscape painter will also be independent of the multiple facets of truth as they pertain to geography, botany, geology, and climate. His interest in his subject transcends the science of geography and natural history. A landscape, like the human face, is for the most part aesthetically imperfect, disordered, amorphous. It takes the eye and mind of an artist to organize into plastic form the often aimlessly strewn elements of nature. Celestial architects are not always concerned with artistic needs and premises.

In olden times painting (musical composition as well) was done chiefly to order, and the greatest works of art were results of commissions by patrons. Artistic freedom did not exist, or existed only conditionally and to a minor extent. Dogmas,

traditions, and all kinds of specifications had to be observed. Painting was a business and not a pursuit of self-expression. Frequently it was a product of teamwork in an art factory, with the master often putting his signature to a panel he had hardly touched.

Even the greatest masters would sometimes go out of their way to please their patrons for sheer love of gain. Wrote Titian to Philip II: "Seven months have elapsed since I sent Your Majesty the pictures which you ordered from me. Not having received notice of their arrival, I should be especially grateful to learn whether they have given pleasure, because if they have not pleased the perfect taste of Your Majesty, I should take care to do them again in order to correct any mistakes." So even Titian was amenable to compromise.

On the other hand, I know of a painter—though not a good one—who would never compromise. This fellow had finished the portrait of a patron who, on first viewing his likeness, asked with some dismay, "What my nose?"

"Yes," said the painter, "it is."

"And the mouth—do I have such a mouth?"

"Yes, you do," confirmed the painter, "and it is as good as dead."

"Can't you cheat a little?" inquired the patron.

The painter possessed integrity; he was not one who could make himself cheat, even a little. Pure and unimpeachable as he was, he lacked talent. Yes, it is quite possible that one can "cheat a little" with a great deal of talent, and that one may possess no talent and a great deal of integrity.

TAUBES' QUESTION AND ANSWER DEPARTMENT

Mr. W.H., Canton, Ohio, asks:

What is the best method of cleaning oil paintings?

Answer: After all dust has been removed with a soft cloth, rub the surface of the painting gently with a piece of cotton moistened with a mild petrol solvent. Then re-varnish painting. Only a painting which has dried well should be treated in this manner. (My own formula, "Taubes Picture Cleaning Medium" is a suitable preparation. It is obtainable in art supply stores.)

Mr. H.P., Brooklyn, N.Y., asks:

How does one apply a ground to pre-stained wood and make it non-absorbent?

Answer: Glue-size should be applied to an absorbent surface. Use glue-water for sizing; for priming use equal parts glue-water, titanium dioxide, and whiting or zinc white. Isolate the priming with glue-water. Glue-water should be 1 quart of water to 3 or 4 ounces of glue.

Question 2: Is it advisable to paint in oil on an absorbent ground?

Answer: No. Too great absorption of the ground will deprive the pigment of its binder, and thus impair the permanence of the painting.

Question 3: What do you think of a medium composed of balsam, turpentine and wax?

Answer: I understand that some British paint manuals recommend this stuff as a painting medium. I wonder why they don't recommend it also for a shaving cream or a sandwich spread. For each of the aforementioned occasions the concoction would be equally inappropriate. Canada balsam (Venice turpentine) may be added to a thickened oil medium in a small proportion.

Mr. J.B., New York City, asks:

What is the glazing procedure used by Titian, Giorgione, and Veronese?

Answer: Glazings on the paintings by Veronese are more frequent than on paintings by Titian and Giorgione. As a rule, glazing colors, such as copper greens and blues, natural ultramarine, Indian yellow, madder lake, and some other organic lakes, were used in glazing over grisaille.

Question 2: Is the black and white appearance of some of El Greco's paintings due to the disappearance of glazes?

Answer: No. El Greco's glazings are marvelously preserved; they have not disappeared. Moreover, they were applied on a light underpainting. With the removal of these glazes a painting would

appear lighter rather than darker.

Question 3: Is glazing permanent?

Answer: When soundly executed it is liable to change less in time than opaque painting.

Mr. H.G.B., Scranton, Pa., asks:

How can I repair an oil painting from which the ground has been detached in spots?

Answer: Brush a little glue-size on these bald spots and let dry. With a palette knife, work a stiff white-lead paste mixed with color into these spots. The color of this white-lead "putty" should be a little lighter than the color of the painting. In a week or two, over-paint the restored parts.

Mrs. C.M.R., Baltimore, Md., asks:

Do you recommend the Maroger painting medium?

Answer: I regard the painting medium prepared by Mr. Maroger as poorly formulated. My reasons for this were discussed in the December issue of the Magazine of Art.

Mr. S.A.W., Miami, Fla., asks:

How can one over-paint an old painting?

Answer: 1. Sandpaper down the impasto. 2. Apply retouching varnish. 3. Spread a new ground (white or colored) consisting of white-lead color and, up to 1/3 by volume, clay mixed with oil. Clay will provide the ground with a better tooth for the following painting. For details read STUDIO SECRETS, Watson-Guptill Pub., Inc.

Question 2: Why is it that my paintings executed in oil colors and turpentine lose their delicate shades after a few years?

Answer: Turpentine is a very poor painting medium. However, without examining the paintings in question an exact cause for the changes cannot be determined.

Mrs. G.B., Brookline, Mass., asks:

Paintings executed on a ground prepared with white-lead, whiting, and turpentine which was applied to a glue-sized canvas, turned dark. What is the reason for it?

Answer: There are many reasons why a painting may turn dark in a comparatively short time. An improper composition of the painting ground is one of them. Whiting may be used only in combination with an aqueous medium, never with oil. Turpentine should be used very sparingly to loosen up a stiff white lead oil paste. A pure white-lead ground on glue-sized canvas has been used for several hundred years with satisfactory results. For detailed information, read books mentioned in this department.

This article reprints, by permission of the publishers, excerpts from a chapter in "You Don't Know What You Like" by Frederic Taubes—Dodd, Mead & Co. \$3.

THE AMATEUR PAGE

Problems of Lighting in Portrait Painting

discussed by
Frederic Taubes



One of the chief considerations before one starts to pose the model is proper lighting. The lighting will determine to a great extent the appearance of the painting, and a particular choice of light will reflect on the painter's imagination, artistic intelligence, and style. Style especially is strongly influenced by the use of light in a painting. In the following, I shall discuss all possible ways of lighting a model.

1

Light coming from a side window (figs. 1, 2, 3) is most frequently used because it affords excellent effects of light and shade. Although this lighting arrangement is about five hundred years old, it still serves the painters well and is by no means out-moded or commonplace. Yet we all know that the impressionistic manner of lighting, which is only seventy years old, is already entirely antiquated.

As a rule, it is easier to paint a model which is turned toward the light source (fig. 1). If turned away from the light the modeling of the face is more difficult (fig. 2). The beginner should also consider that the model should not receive too many shadows and too many glaring high-lights. These strong highlights are unattractive and the painting of deep shadows entails complications not only for the beginner but also for the experienced painter.

In painting portraits, particularly those of children and young people, the use of light-colored shadows is agreeable to the appearance of the painting. The more the source of light, i. e., the window, is narrowed to a small area, the more the light appears to act as a focus on the model. Such a focal light will create strong contrasts of light and shade. Rembrandt had a similar light arrangement in his workshop. His light came through a relatively small window placed high in the wall.

Too strong a shadow may be remedied by placing a screen opposite the window (a screen may be improvised from picture stretchers) and thus casting a reflection on the model (fig. 3). This reflection, when skilfully utilized, will have a pleasant influence on a gloomy shadow. The color of the



2

screen will also influence the color of the reflection. By arranging colored materials in front of the light source, the painter may control the shade of the reflection. Also, the nature of the material which casts the light will determine the strength of the reflection. A hard and smooth material may easily cause an unpleasant glare, a strong reflection resembling a spotlight.

2

So far, we have discussed one source of light placed at the side of the model. Another method of lighting is the use of several sources of light applied from different directions. Such spectacular lighting is, however, rarely advantageous, because it tends to produce flashy effects as seen in fashion and cinema photography (fig. 4). The proof of my contention that spectacular lighting is not enduring may be seen when comparing an old-fashioned and simply lighted daguerrotype with a modern fashion magazine photograph. After one hundred years, the noble simplicity of the daguerrotype is still esthetically correct, whereas our sophisticated modern photographs are mostly flimsy, and lose their appeal with the passing of time.

Illustrators also use such complicated lighting for dramatic emphasis. But the aim of the illustrator is not identical with the aim of the portrait painter; therefore these different intentions should be kept in mind. Some fashionable portrait painters use, in addition to daylight, an alluring spotlight which, when placed in a strategic position, casts a so-called "glamorous" aura on an artistically dishevelled coiffure, or a face, or a body contour.

3

Still another way is to cast light on the model from two sides. This type of lighting is rather "old fashioned,"

Continued on page 30



3



4

THE AMATEUR PAGE

A new feature to appear in each issue of American Artist

With this issue American Artist initiates an important feature for amateurs and students of painting. In each issue Frederic Taubes, well known to our readers through Taubes' Page, will present practical instruction in various phases of the painter's problems. These pages will constitute a real course of instruction by one of America's outstanding artists.

THE EASTERN ARTS ASSOCIATION

250 EAST 43rd STREET, NEW YORK, N. Y.

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TRENTON, NEW JERSEY ★ ★ ★ ★

WARTIME COMMENCEMENT

It is not far off, now—that last day of school. Perhaps the pupils don't know it, but most teachers also look forward to it. But this one will be different. Most of the boys, among them, unless they are signed up for V-training programs, will not have long to wait for their induction call, or at least for registration. Most of the girls (to the chagrin of most of them) are a year or two under age for the Waves, the Waacs or any of the other auxiliaries, or even for cadet or U.S.O. work—but not the teachers.

Should they enlist?—perhaps, if any individual feels such an urge to join up that renunciation would impair the quality of teaching, or if the nation's need becomes so urgent that a uniform seems imperative. In another year that might be possible, but for the present there are eligible young women in very large numbers who are not trained as teachers and who desert no important posts when they go into uniform.

We said something about this last month, and of course it comes up even more pointedly with the close of the school year. It may be sufficiently important to risk being obvious—to remember that teaching is a profession (in a sense like nursing) on which other people depend—in this case, children, for whose guidance at a time like this the nation cannot afford to take chances. The profession of teaching, now, involves a definite responsibility which does not exist in office work or many other occupations.

All teachers, whether their field is art or anything else, are at a post of important duty simply because they are teachers; and if they are patriotically inclined they can feel that they are in the service of their country quite as fully, if not as dramatically, as though they were in uniform. The country's future depends on today's children and the efficiency and continuity of their training now, in the face of general distraction, unrest and temporarily upset homes. The teacher holds that line—and should not desert it for any trivial reason of greater gain or more excitement in some other field.

First, Commencement

There has not been time, before the necessary date of going to press, to receive any commencement plans from teachers, so a few suggestions are offered here.

Obviously, the patriotic theme will be in evidence throughout the schools, and the Art Department should contribute an important part to the program. Even last year the Art Department of one school put on a commencement feature called "Rehearsal for Victory," arranged as in a motion picture studio, with the children impersonating director, scenic men and the rest of the staff, setting up a series of tableaux from American history, with appropriate musical numbers. Such a general scheme may be carried out very simply, or with any degree of elaboration in costumes and sets.

ELECTION RESULTS

The recent balloting showed a large majority of the E.A.A. members who voted, to be in favor of continuing the present Officers and Council Members in office for another year.

Therefore the governing body for the Association for the coming year (June 1, 1943 to May 31, 1944), will be made up as follows:

OFFICERS

President—Margaret F. S. Glace
Vice-Pres.—Dana P. Vaughan
Secretary—Vincent A. Roy
Treasurer—Raymond P. Ensign

COUNCIL MEMBERS

Edith L. Mitchel, Hazel D. Tobias, Ray Faulkner, Genieve E. Secord, Ruth W. Coburn, Andrew S. Flagg, Ethel Bray, Marguerite Tiffany, Walter E. Haggerty.

An impressive presentation can be made of the Four Freedoms, either in four carefully staged tableaux, or with a four-part script. Opportunities for costume and scenery would be enhanced if the Four Freedoms were shown as established by the early American colonists, or if each "Freedom" were shown on a then-and-now time contrast.

Another good general motive, particularly significant this year, is a United Nations pageant, perhaps in costume, and with a grand finale massing the flags, all of which could be painted on muslin or actually sewn, in the Art Department.

"Wartime Summer" could motivate a set of tableaux or a script dramatizing useful vacation occupations, especially Victory gardening and working on farms.

All commencement programs this year should have a note of seriousness and should be designed to point up in the children's minds the importance of doing something constructive in these summer months which are to be so tremendously critical in the fighting overseas.

Meanwhile, the Art Department can function, as such, in the production of posters designed to dramatize the idea of the commencement program, quite apart from its activity in making costumes, flags and scenery.

After Commencement—What?

There is always the art-and-craft counsellor position in the summer camp—and the job of keeping children busy and happy through this war year makes camp work more important than in ordinary times. Because of diversion to other work, there will probably be a shortage of qualified counsellors this summer, even allowing that transportation and food difficulties may close many camps.

A few other suggestions for an active and seriously motivated summer were made in these pages last month, and one of the most important was that art teachers might well take refresher courses in crafts as needed for occupational therapy in the hospitals. We cannot choose but anticipate an increasing number of disabled men coming back from our distant battlefields, and as their number increases, the demand for art therapy will increase far beyond the capacity of any present trained personnel capable of meeting the need. (See, page 27, note on art therapy course at Ethical Culture Society.)

The groups of youngsters who are going to work on farms are, it is announced, to be properly supervised by "qualified counsellors." The art teacher who might volunteer for such a post might well combine a summer in the country with this important wartime responsibility, and might serve art at the same time by instituting outdoor sketching and painting classes for the much-needed recreational diversion.

In any case, and whatever the art teacher elects to do, this is a peculiarly important summer, and if it is largely spent in some realistic art activity, there is no question but next fall's art program in school will be greatly strengthened. The slogan this summer should be "Morale Through Art," with due conviction that the pupil morale when you meet your classes in the fall will have been exposed to many hazards, and that in school their morale will not be any better than your own. For this important reason, your own morale, as an art teacher, should be built up and sustained through what you can do this summer.

★ ★ ★

Every teacher should have a copy of the March 15th issue of "Education for Victory" in which there is an excellent article, "When the High School Boy Goes to War."* It was written by Brig. General H. C. Holdridge, Commandant, the Adjutant General's School, Fort Washington, Md., and Director of Schools Training, Army Administration Schools. Every teacher should be able to pass on to the boys the pre-induction information given in this article. The boys are entitled to that much, certainly—and the teacher should be well and soundly informed in order to make the transition from high school to army as easy as possible.

In the same issue there are helpful and realistic notes on "Guidance in Wartime" and "Occupational Information and Guidance." In order ably to hold the school line of defense, every teacher should become qualified also as a guide and counsellor at this time when the boys and girls graduating from high school need them more than ever.

*Education for Victory: Official Bi-Weekly of the United States Office of Education, Federal Security Agency, Washington, D. C.

Eastern Arts Continued on Page 27

For Everyone



The Outstanding

SESSIONS Noted Illustrator

• USES •



Photo IZZO Studios

JAMES M. SESSIONS' work was recently shown at the Metropolitan Museum and at the Art Institute of Chicago. Such "one man" shows mark a new high for a commercial artist, in the acceptance on a Fine Arts basis of his famous "Wilys Jeep" illustrations, through the august portals of these great art museums. James Sessions' early experiences as a wheelsman on grain barges which plied the Great Lakes, also his three years as boatswain's mate in the Illinois Naval Reserve have prepared him particularly well for the naval pictures for which he is famous. It is interesting to note that during the last war Mr. Sessions served as a camouflage expert.

His work in water color painting needs no introduction, for these battle paintings will record for posterity a vivid record of the United Nations fight to retain our "Four Freedoms". A permanent exhibition of his work at Brudno's Art Supply Company, 105 East Ohio St., Chicago, Illinois.

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Mr. Sessions writes:

"I find your Grumbacher Finest Water Colors much to my liking—especially for marine subjects—your blues and greens have a fine brilliancy to them, and when dry they retain their full value. I prefer them to any other artists water color".

Mr. Sessions' water color palette should prove interesting to professional and art student alike—Cadmium Yellow Medium, Yellow Ochre Light, Burnt Sienna, Viridian, Sap Green, Manganese Blue, Thalo Blue, French Ultramarine Blue, Cadmium Red Deep, Cadmium Red Lightest, Van Dyck Brown, Raw Umber, Cobalt Violet Deep, English Red Light, all totaling \$6.60 at your favorite dealer.

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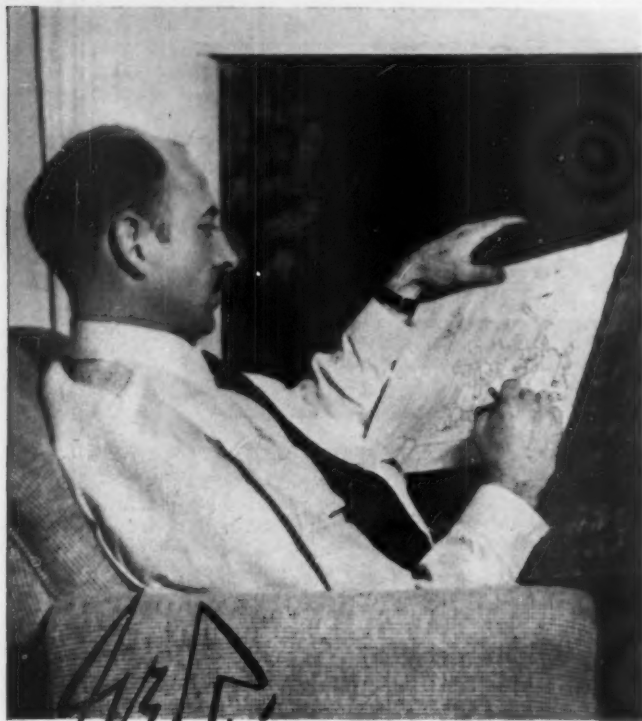
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G. Price creates his

COCKEYED WORLD

on STRATHMORE

"Nonchalantly crazy," someone has called him. For twelve years a shining light of *The New Yorker*, his recently published book, "It's Smart to Be People," is adding thousands to the bemused army of Price addicts.

People are Price's stock in trade, and he finds Strathmore Paper an excellent medium for recording their grand manner in a world of strange goings-on. Because Strathmore Artist Papers are expressive, they adapt themselves to the artist's mood and individual technique. With Strathmore you can work with confidence, ease, and speed.



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GEORGE PRICE Continued from page 21

drawings. "I don't paint pictures, neither is my work projected from what is generally considered an 'art' viewpoint. A humorist's concern, in composing his drawings, is to bring out the full flavor of a whimsical idea or gag. This is by no means easy, to be sure, but whether or not it is art is another matter." And, we might add, we don't care anyway. What we want to know is how George Price got that way and how he produces those hilarious drawings that for many years have kept readers of *New Yorker*, *Collier's* and the *Post* in good humor.

Of course he himself doesn't really know. Who, indeed, can explain what gets into a person to make him sensitive to the comedy or the tragedy of life as the case may be? All we can do is to examine the circumstances of a life and speculate concerning their influence upon the career.

George Price was born in Coytesville, New Jersey. His next door neighbor was Pop Hart, vagabond artist and one of the most colorful personalities in American art. When he was not poking around in dark corners pretty much all over the world, he resided in Coytesville, where he gave George all the art instruction he ever had. Doubtless his own great sense of humor stimulated like proclivities in his young pupil. At any rate George chuckles over reminiscences of those days when he sat at the feet of this "dirty, messy, uneducated, loveable, pipe-smoking gent whose genius wasn't recognized until two years before his death."

George says he has drawn funny pictures for as long as he can remember and the habit he early formed of sketching people on the street, in trains and wherever he finds them, has stuck with him to this day.

At the beginning of his career he worked for years at the usual unimportant jobs into which a graphic-minded youngster naturally drifts. He was in turn lithographer, printer and engraver. Once he worked for the telephone company and in a period of despair almost took a job as a subway guard. He went to Paris when he was 26 and spent four months sketching there. Back home he got a job painting ads on the backdrops of New Jersey theatres. Eventually he rose in the advertising world to art director of an agency. The agency folded, leaving George, his wife and baby in rather desperate circumstances until they were saved by *The Saga of the Floating Man*.

The manner in which that floater series originated, by the way, gives as good an idea how to think up gags as can be recommended. George and his wife,

Continued on page 28



Drawing by George Price for the Curtis Publishing Company. McCann-Erickson Agency.

EASTERN ARTS ASSOCIATION

Continued from page 24

WASHINGTON DATELINE April 25, 1943

Every teacher of graduating high-school classes must be interested in the newly announced card index of graduates about to be made by the United States Army. Every art teacher should see that the vocational and art aptitudes of the boys in the graduating class are properly recorded. Here is the news: *Army to Compile Card Index of All U. S. High School Pupils.*

Washington, April 25. Cards which may do much to shape the future of every student will be distributed soon to all high schools in the nation.

The War Department announced today the cards will be filled in to show the educational and work-experience record of every boy or girl who is graduated or who leaves high school before graduation.

Both the Army and civilian employers will be able to determine from the cards the student's academic, vocational training, wage-earning experience, aptitudes and significant hobbies.

The Army will require draftees who are in high school after the card system goes into effect to present the cards at its reception centers. Civilian employers will be able to use the information in considering job applicants.

The War Department said it will soon distribute 5,000,000 cards to high schools, with instructions. The cards will be filled out and kept in the schools and a copy given to each student upon leaving.

United States Education Office officials, who cooperated in developing the card system, said there has been no ready record of school and job histories. The cards will show:

The student's name, birth date and birthplace, social security number, home address and the name and status of citizenship of the parent or guardian.

The student's visual and hearing capacity, with a description of any physical impairment.

The subjects studied, marks made on an "above average, average and below average" basis, subjects liked most and liked least, records in aptitude and achievement tests, grades completed, rank in class and the number in the class.

Special aptitudes, "significant hobbies, interests and extra-curricular activities, preferred peacetime occupations," plus the "principal achievement, duration of interest and evidence of leadership."

Vocational preparation, experience at wage-earning jobs while in school, and any "post-secondary-school training."

National Exhibition of High School War Art

The U. S. Office of Education, The Library of Congress and the Office of War Information announce a National Exhibition of public high-school graphic material on war themes, executed during the school year 1942-43. The exhibition will be held in Washington at the Library of Congress during the month of June. The purpose of the exhibition is to serve as a basis for giving examples to all high schools in the coming school

year on how their art department can best serve the war effort. Art teachers are to send work of high school students to their regional Arts Association representative. The following organizations will be responsible for selecting the graphics work from their regions: The Western Arts Association, Eastern Arts Association, Southeastern Arts Association and Pacific Arts Association. Each of the 48 States will be represented.

This Summer

Summer Sessions in Wartime, particularly those attended by public school teachers, is another subject of interest between now and July. Practically every administrator and every teacher is aware that there can be no "education as usual" in wartime. Those who are planning summer sessions for 1943 are exploring new possibilities in the way of summer training to be offered the teachers of America's young. For your information, the American Council on Education, 744 Jackson Place, N.W., Washington, D. C., has appointed a committee of outstanding educators to confer with a committee representing the educational services of government war agencies to discuss this subject. For more information about summer sessions address Mr. Wilbur Schramm, Head of Educational Services Division, Bureau of Special Operations, OWI, Tempo V Building, Washington, D. C. For information regarding public schools write to Mr. William D. Boutwell, Information Director, U. S. Office of Education, South Interior Building, Washington, D. C.

If you want some posters: Posters obtainable free upon request from the Division of Public Inquiries, Office of War Information, Washington, D. C.:

Graphic Bulletin from O.W.I.

Every teacher interested in graphic arts should send for a helpful 22-page bulletin (illustrated) on "Community Graphics." This has been prepared by experts in graphic media and describes, with diagrammatic drawings, how to make silk screen prints, linoleum or wood-block prints and cut-out stencils. It also gives information on how to make posters utilizing photographs and photostats, information on poster campaigns, poster display, materials and costs. Write to Betty Chamberlain, Office of War Information, Graphics Division, 250 West 57th Street, New York.

Course in Art Therapy

The art therapy study group has been holding its very well attended sessions on Monday evenings at the Ethical Culture Society, 2 West 64th Street. The John L. Elliott Institute of Human Relations of the Society has joined the Museum of Modern Art in sponsoring this group.

Dr. Edward Liss opened the program with a survey of psychiatry and the part art can play in it, followed by a discussion of the picture language and types of personality drawings by Bernard Sanders. Among subjects for future lectures and discussions are: the workings and use

of the Goodenough Test, a demonstration and analysis of psychometrics, symbolism in drawing, the adaptation of various media to personality needs. The group will have an opportunity to visit a hospital for observation of techniques in action.

Stenographic records are being kept and will be mimeographed for distribution to members at cost. If you are interested in receiving these as they are issued, send your name to Dorothy Knowles, Museum of Modern Art, 11 West 53d Street, New York, N. Y.

MEETING OF THE E.A.A. COUNCIL

An all-day meeting of the Council was held in New York City on April 10th, following a session of the Executive Committee on the preceding day. All members were present except Dr. Ray Faulkner, who was unable to be present because of his duties in Washington.

The Association activities for the past year were reviewed at length, including a full report by Miss Tobias of E.A.A. Victory Meetings held throughout our territory in lieu of the Annual Convention. These have evidently been a distinct contribution to art education and to the work of the Association.

Plans for the coming year were discussed in detail, including the possibility of holding a convention in the late winter or early spring if conditions warrant. Detailed procedure was worked out for the adequate representation of the E.A.A. territory in the National High School War Art Exhibition to be held in Washington and which is announced in another column.

Dr. Konrad Prothmann showed the set of Kodachrome slides illustrating the E.A.A. convention exhibit which he has developed in cooperation with our Exhibition Committee. This project was reviewed in the May issue of this magazine.

Mr. Ensign tendered his resignation as Secretary (an appointive office) to take effect at the close of the fiscal year, May 31st. Mr. Vincent Roy was engaged by the Council to assume the duties of the Secretaryship. Mr. Ensign agreed to continue as Treasurer for the time being if chosen to continue in that office by the Association membership vote in the election of officers and Council members currently being carried on by mail.

Mr. Roy, the new Secretary, has long been a member of the Eastern Arts Association and has been actively identified with its work for a number of years. He was instrumental in organizing the Junior Division in 1936 and served as its Senior Sponsor for several years. He was elected to the Council in 1937 and served the full term of three years. Then he was elected to the Vice-presidency and the following year (1941-42) was chosen by the Association to be its President. In that office he had the chief responsibility in the planning of the 1942 Convention. As this came in the first of our war years, there were unusual problems to be solved. Those who attended that convention will attest to the successful fruition of Mr. Roy's untiring efforts. Mr. Roy is Head of the Department of Art Education at Pratt Institute, Brooklyn, New York.



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QUIZ

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2. What is monotype? linotype? upper case? lower case? make-ready?
3. What is a shoulder? a face? a serif?
4. What is Garamond? Caslon? Bodoni? Futura? Beton? Vogue? Neuland?

These are typical of the hundreds of questions on type and typography which are answered in William Longyear's popular volume.

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George Price Continued from page 26

Florence, were chatting one evening with friend Lou Kamp who was living with them at the time. Suddenly Lou said, "How about drawing a guy floating over the bed. His wife is saying to a visitor, 'He's been up three weeks now and there's nothing we can do about it.'"

They all laughed for a few minutes, then George said, "No, it's too crazy." "Well," said Lou, "draw it anyway. Maybe we'll get off this bean diet." George finally did make two drawings. *New Yorker* took one. Others followed until the floating man, in the 22nd and final episode, was shot down by his wife who confided that, "He never knew what hit him."

That, in a nutshell, is the way to become a great humorist. At any rate it was the beginning of George Price's career in the *New Yorker*, which for 12 years has been the highway of his fame.

But a beginning, after all, is only a beginning. Just what it takes to be a steady producer of fun and nonsense is at least suggested by Jack Sher who wrote in *Sunday Magazine*: "I've watched George Price work in that garret studio while his son George, Jr., aged 12, played the clarinet not two feet from his drawing table. At the same time Wilfrid, aged 6, was using one of his father's legs as a stop for an electric train. Downstairs Charles, aged one and one half, was howling while new furniture was being moved into the house. The only person who doesn't go near him while he is working is his pretty brown-eyed wife. 'He's always trying to make his face look like the character he's drawing,' she explains. 'He scares me!'"

There is an old saying: "What's in you ails you." We don't know exactly what was intended by that pronouncement but it comes to mind as the wisest answer possible for the question, "How can I become a graphic humorist?" To all who might ask of George Price, "Do you advise me to become a graphic artist?" he quickly answers, "Not if you can help it."

Like most cartoonists, Price relies upon the genius of some "gag man" for ideas. One out of ten may be his own. He gets some from the *New Yorker*.

A drawing may take an hour, a day, or longer. It is sketched in pencil on tracing paper and, when satisfactorily developed, transferred to illustration board. The final rendering is done with a crow-quill pen. Areas to receive Benday tints are brushed in with light blue watercolor.

You don't have to subscribe to the *New Yorker* to see the evidence of George Price's genius. Much of it has spilled over into *Collier's* and the *Post*. And if publications are not careful the national advertisers will get the lion's share. Indeed they are already reducing those paint-scraping hours to a minimum. And "thar's gold in them mountains."

George Price's drawings, whether or not they are "art," become collectors' items after they have appeared in print. Herbert Marshall, the actor, who is one of the biggest collectors, has his house full of them. The rest of us must be content with clippings from the magazines—unless we acquire a gallery of reprints in Price's own book, *It's Smart to be People*.* His first book, *Good Humor Man*, is out of print.

* Farrar & Reinhart.

Read About RAY PROHASKA in the September Issue

GEORGIA O'KEEFFE Continued from page 11

three summers there. She bought her own house in the gorgeous scenic mountain country above Abiquiú; and it is there she paints from June to November. Not all of her desert pictures are painted on location. Some of the best of them, she thinks, are done from memory in her New York studio.

Calla Hay, writing in the *Santa Fe New Mexican*, gives us this picture of O'Keeffe's desert home:

"The O'Keeffe place is set dramatically against a background of eroded rock cliffs that rise like some fantastic giant's castle out of the beautiful Chama river valley. The house is squared away on three sides around a patio in typical native style. At one time it had the small windows customarily found in New Mexico adobe dwellings; but the new owner changed that, and now there are great sheets of glass in every room to bring in the view, a magnificent one in every direction. The first roll of the hill over the badlands to the east is that deep, angry red of some New Mexico earth. The rock cliffs beyond are of ever-changing color, sometimes purple shading into smooth gray, or mottling into a gold that apes the aspens along the river these days . . .

"In her studio, when interviewed for the *New Mexican*, she showed items from her big collection of skulls and bones, woods and rocks. To her the human skull, or that of a hawk or an eagle, is a thing of priceless beauty. She handles each like some exquisite gem. She is eager for others to see their beauty, also, and will point out that bones are the framework of the body's beauty . . ."

Georgia O'Keeffe, through a series of experiments, has developed a type of frame which has become known

as the O'Keeffe frame. She began with quarter round moulding (with the curve outside). The canvas was set into the moulding nearly flush with the front edge, being thus projected forward in the frame rather than recessed. The quarter round was gradually modified to an arc of a larger circle, until her present design presents a rather flat curve on the outside. The moulding is covered with silver leaf. The front view shows only a thin line of silver.

This meticulous attention to framing characterizes O'Keeffe's attitude toward every aspect of her work. She is a thoroughgoing craftsman. Her paintings are executed with great concern for technical perfection. This for her seems to signify the subordination of medium and means to total impression. She usually covers up her brush work as though fearful that emphasis upon paint and brush stroke would be a fatal diversion. She uses glass on all her paintings—although she would prefer not to—because she believes that even the slightest thumb print on the canvas would seriously mar it.

I left Georgia O'Keeffe in her New York studio without asking a question about her painting practice: what colors she uses, how she composes her pictures, how she proceeds with the painting. Somehow her pictures seem to have come into being of themselves.

As a final comment it might be well to recall that O'Keeffe's entire career is based upon her early renunciation of the canons of traditional European painting, and her conversion to the flat compositional mode of Oriental painting philosophy. Or perhaps it is better to recall nothing at all and just listen while the artist speaks in what, after all, is her own eloquent tongue.

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It is fundamental in the American way of life that back of every successful enterprise is the vision, the organizing ability and the industry of an individual. This is epitomized in the life work of Horace A. Moses, President and General Manager of the Strathmore Paper Company, which celebrated fifty years of business progress a few months ago.

Mr. Moses was born in 1862 on a farm in northern New York. His meager district school education, supplemented by one year of a commercial course at the "Academy," was typical of the times. At the age of twenty-one he left the farm and secured a job in the paper mill of his uncle, Mr. B. D. Rising, at Agawam, Massachusetts. After nine years at this mill, in which he learned the business of papermaking in all its phases, he left to establish his own mill, then called the Agawam Paper Company. He determined to produce here the finest of special papers such as all-rag book papers, artists' papers and boards, etc.

On his first trip to England, the purpose of which was to purchase a machine that would make "handmade" papers with deckle edge, he saw Strathmore Valley in Scotland and was so impressed with its beauty that he decided to use the name "Strathmore" as a means of expressing the high quality of his papers. Later this trade name became the name of the company.

In the half century history of this company its business has shown a steady rise with, of course, peaks and valleys somewhat paralleling the business cycles. In this period Strathmore has produced three quarters of a billion pounds of fine specialty paper and the output last year averaged 55,000 pounds per employee.

Those who have known Mr. Moses and the Strathmore Company join in saluting him on the occasion of his 81st birthday, April 21st, 1943.

THE AMATEUR PAGE

(Continued from page 23)

and is particularly favored in modern British portraiture. In using such an arrangement the model is placed between two sources of light, one dispensing usually a warm glow, and the other a cold tone. The resulting effect is in most instances garrish, and a figure painted in this manner lacks solidity and tonal unity.

4

The other possibilities of lighting, such as light from below, light from above, *plein air*, light from the front, light from the rear, and dispersed light will be discussed in a later installment.

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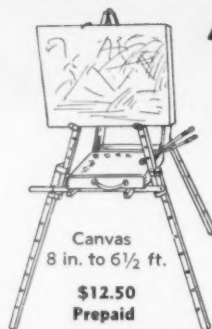
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Reproductions of Drawings

Koh-i-noor Pencil Company, 373 Fourth Avenue, New York, are offering free of charge an interesting group of reproductions of the illustrations which have appeared in their advertising in the AMERICAN ARTIST. These are done by the lithographic process on sheets 8½ x 11 inches. The set may be secured upon application to the company.

Rembrandt Oil Colors

Talens & Son, 850 Frelinghuysen Avenue, Newark, New Jersey, announces the addition of a new oil color to their Rembrandt line. This is designated Cadmium Red Deep. Other colors which are comparatively new in this line are Rembrandt Blue, Rembrandt Green, Paul Veronese Green Tint, and Emerald Green Tint. Color samples and descriptive literature may be secured on request to the company.

Enlargement of Facilities

E. H. & A. C. Friedrich Company have announced that their growing business has required an enlargement of their facilities at both their midtown store at 40 E. 43rd Street and their uptown store at 140 West 57th Street. In addition to their artists materials they are now doing a large volume of business in professional framing.

Carvocast

The American Crayon Company, Sandusky, Ohio, has announced a new product, Carvocast, a material available in blocks for carving or in powder form for casting. This name was selected as the result of a competition. The first prize, a fifty dollar war bond, was won by Miss Margaret Halstead, art teacher at the John B. Winn High School, Austin, Texas. Second prize was awarded to Miss Amy Gamble, Nordoff High School, Ojai, California. It is stated that art teachers who have tried out the new material say that it carves easily and smoothly, takes color and finishing liquids readily and has been found suitable for professional carving as well as for school projects.

APTITUDE TEST

Here is the way the signal man responded to the emergency presented in the aptitude test on page 3.

1. From his signal tower A he hurried across the eastbound track to the tool house B. He had little time to lose.
2. Taking a wheelbarrow from the tool house he crossed the southbound track to Grandma Witherspoon's house and managed to bundle her into the wheelbarrow despite her rheumatic pains.
3. He then wheeled Grandma over the eastbound tracks to the bench D.
4. Cupping his hands to her ear he shouted: "Grandma, you sit here for a piece and you'll see the gol-durndest train wreck ever happened on this here railroad!"

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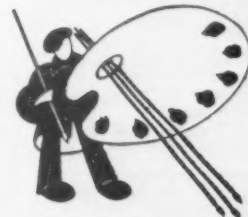
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Art Directors Exhibition

The Art Directors Club of New York will hold its 22nd Annual Exhibition from June 7th through June 30th at the New York Public Library.

These annual exhibitions of the Art Directors Club started with the purpose of interesting artists in the field of commercial art as well as fine arts. That this original purpose has been accomplished is evidenced by the long list of fine artists whose work is found illustrating advertising in our mass and class publications and newspapers.

An innovation will be introduced this year and two medals will be awarded for each class—one to the artist and one to the art director responsible for the advertisement.

This year the entries will be judged on the advertisement as a whole, not solely on the art work, as in the past. Consideration will be given to how well the artist and art director have collaborated in fitting the illustration to the layout and copy.

Another innovation this year will be in the matter of classification. Instead of black and white, crayon, full color, etc., the art will be classified according to industries or services, such as food, drug, home appliances, etc.

In addition to the regular judgments, twenty-four of the leading magazines have been requested to send in the cover that, in their opinion, did the best job. They are also asked to give the reason for their judgment.

This is an interesting change in the method of conducting these world famous exhibitions and the results are being looked forward to with great interest. The exhibition Committee of the Club is made up of Paul Berdanier, chairman; Mehemed Femy Agha, Mahlon A. Cline, Charles Faldi, L. W. Froehlich, Richard S. Gillis, Roger Joslyn, Nickolas Muray, Harry Payne, Nathaniel Pousette-Dart, William H. Schneider, Fred Sergenian, William Strosahl, vice-chairman, Loren B. Stone, Gilbert Tompkins, Kurt H. Volk, Elwood Whitney, Edmond V. Witalis, John Zwinak.

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Color Teaching

Binney & Smith Company, 41 East 42nd Street, New York, has prepared what is designated as the Artista Colorfacts Classroom Wall Chart which measures 35 1/4 x 25 inches in size. The arrangement of the various color combinations indicates the complementary, split complementary, triad and analogous colors. It is stated that the twelve color wheel is shown in the true values of the different hues.

This chart may be secured directly from the company by remitting 50 cents.

Photographic Instruction

Agfa Ansco, Binghamton, N. Y., has provided new editions of two interesting booklets for the amateur photographer. One of these, "Better Photography Made Easy," is a simple guide to the fundamentals of taking better pictures. The other, "Developing a Print Made Easy," is an instruction manual for the beginner and a reference book for the advanced amateur. It contains description of various factors which enter into the developing and making of prints, and lists certain equipment necessary. Either of these booklets can be secured by sending 25 cents directly to the company.

Interior Decoration!

Among the folders on our desk this month is one which caught our eye and our fancy because it deals with the timely topic of food—how you can enhance various edibles with *Crystals of Color*. What better application, we thought, of the theory that art is a part of everyday life! The description of these crystals of color states that they are odorless, tasteless, clean and wholesome and will dissolve instantly; that they are used to enliven the salad, add to the lure of pastry and to the sparkle of beverages, preserves and jellies. To read the list seems to whet the appetite—deep orange, garnet red, peacock green, citron brown, amethyst, etc. They are certified as to purity by the Dept. of Agriculture and you may have a color chart and literature in time for your next studio party, on request to the Peerless Color Laboratories, Diamond Place, Rochester, N. Y.

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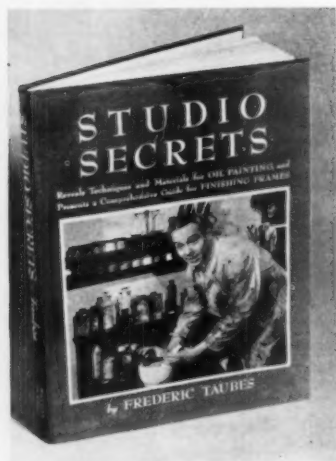
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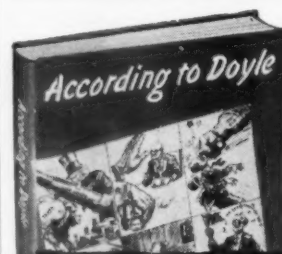
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New Frontiers in American Painting. By Samuel M. Kootz. Hastings House, New York. \$5.00.

Nationalism, expressionism, realism, the "new realism," romanticism, surrealism, abstract and non-objective painting are comprehensively treated; as are the major figures in each area. Weber, Sheeler, Hartley, Rattner, Marin, Davis, Blume, Gropper, Benton, Wood, Kuniyoshi, Quirt, Avery, Burlin are among the artists whose point-of-view are critically appraised. The book is profusely illustrated with halftone and color reproductions.

The Museum of Modern Art—The First Ten Years. By A. Conger Goodyear. A. Conger Goodyear, New York. \$3.00.

A Conger Goodyear was the Museum's first president. He tells in this volume the story of the early years of this institution, which has become a tremendous influence in the education of America in so-called Modern Art. Quarto, 160 pages. Illustrated with 9 four-color reproductions.



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According to Doyle. By Jerry Doyle, with text by Charles Fisher. C. P. Putnam's Sons, New York. \$2.00.

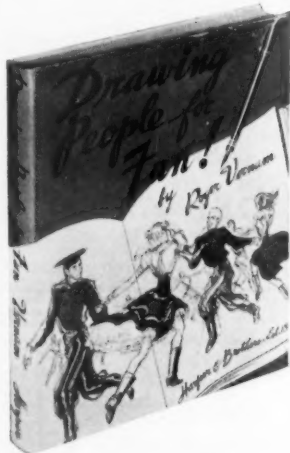
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Art in The Catholic Elementary School. By Sister Mary Veronica, O.S.U. Superintendent of Catholic Schools, 436 W. Delaware Avenue, Toledo, O. \$1.50 plus postage.

"This book," explains the author, "has been prepared in the hope that its directions, suggestions, and drawings may be helpful to our elementary grade teacher in planning her art lesson." It suggests a large range of opportunities for the rural as well as the city child. The first section outlines the course by grades; the second part serves as a handbook for the teacher. It contains a number of drawings with real accent and style.

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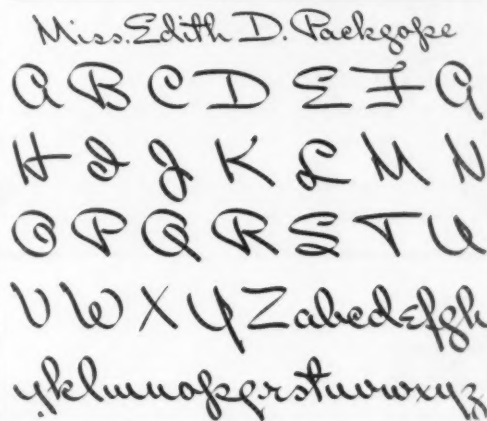
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gins Ink Company, who compiled and edited the book. Varieties in script, particularly autographic script, form one of the most specialized phases of the study of lettering and one on which there can never be too much information or analysis.

We reproduce herewith one of these script alphabets, greatly reduced, from the book.

Lumpinprinting—A New Graphic Art. By Joseph di Gemma. Watson-Guptill Publications, New York. \$3.50.

What is this new art? Is it drawing or painting or photography or what? Briefly, it is a form of pictorial expression in which the artist combines his esthetic skill and manual dexterity to draw or paint, with such familiar media as pencil, crayon, watercolor, and oil paint, on sheets of glass (or transparent glass-like plastic), any of a number of kinds of negatives, very similar, basically, to photographic negatives, though they don't look much like them, and no camera is used in their production. From these handmade negatives it is then possible for the artist (or the photo finisher) to make contact prints or enlargements by employing exactly the same processes normally used in printing from regular camera plates or films. As any number of prints can be produced from a single negative, Lumpinprinting is a reproductive as well as a creative art.

Industrial Production Illustration. By Hoelscher, Springer and Pohle. McGraw-Hill Book Company, New York. \$3.50.

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Schools and Manpower. 21st Yearbook of American Association of School Administrators, Washington, D. C. \$2.00.

Let's Make More Things. By Harry Zarchy. Alfred A. Knopf, New York. \$1.75.

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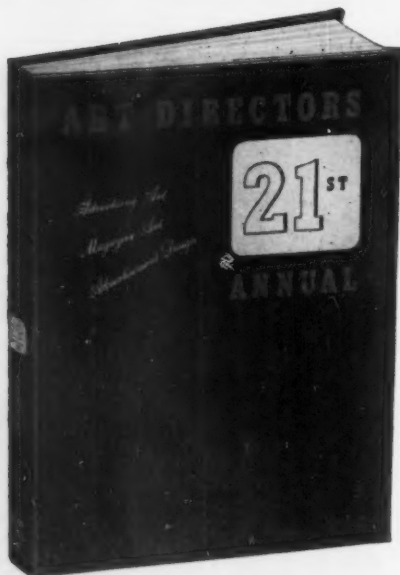
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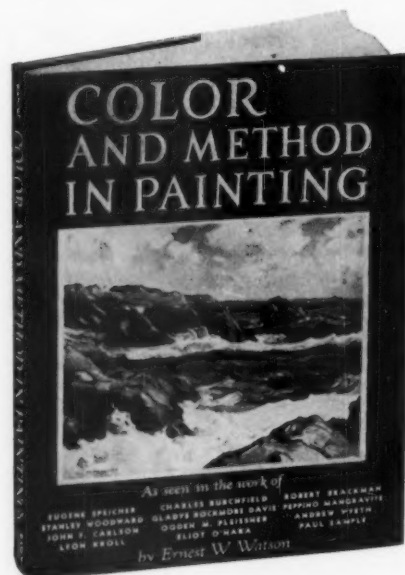
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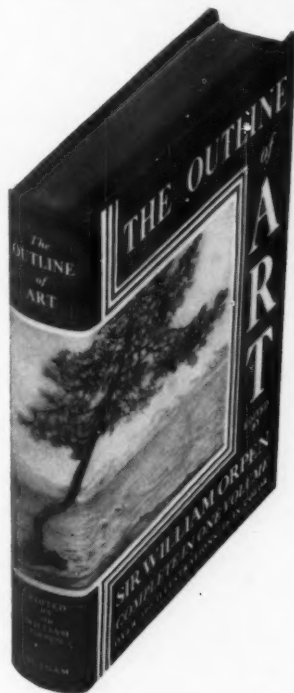
George Price's first book of collected cartoons made such a splash in the brainpans of excited admirers of Priceana that they deluged the publisher's offices with frenzied requests for a new book, and pretty quick too. The mandate of the people could not be denied, and so here it is, crammed with fun and frolic. \$2.00

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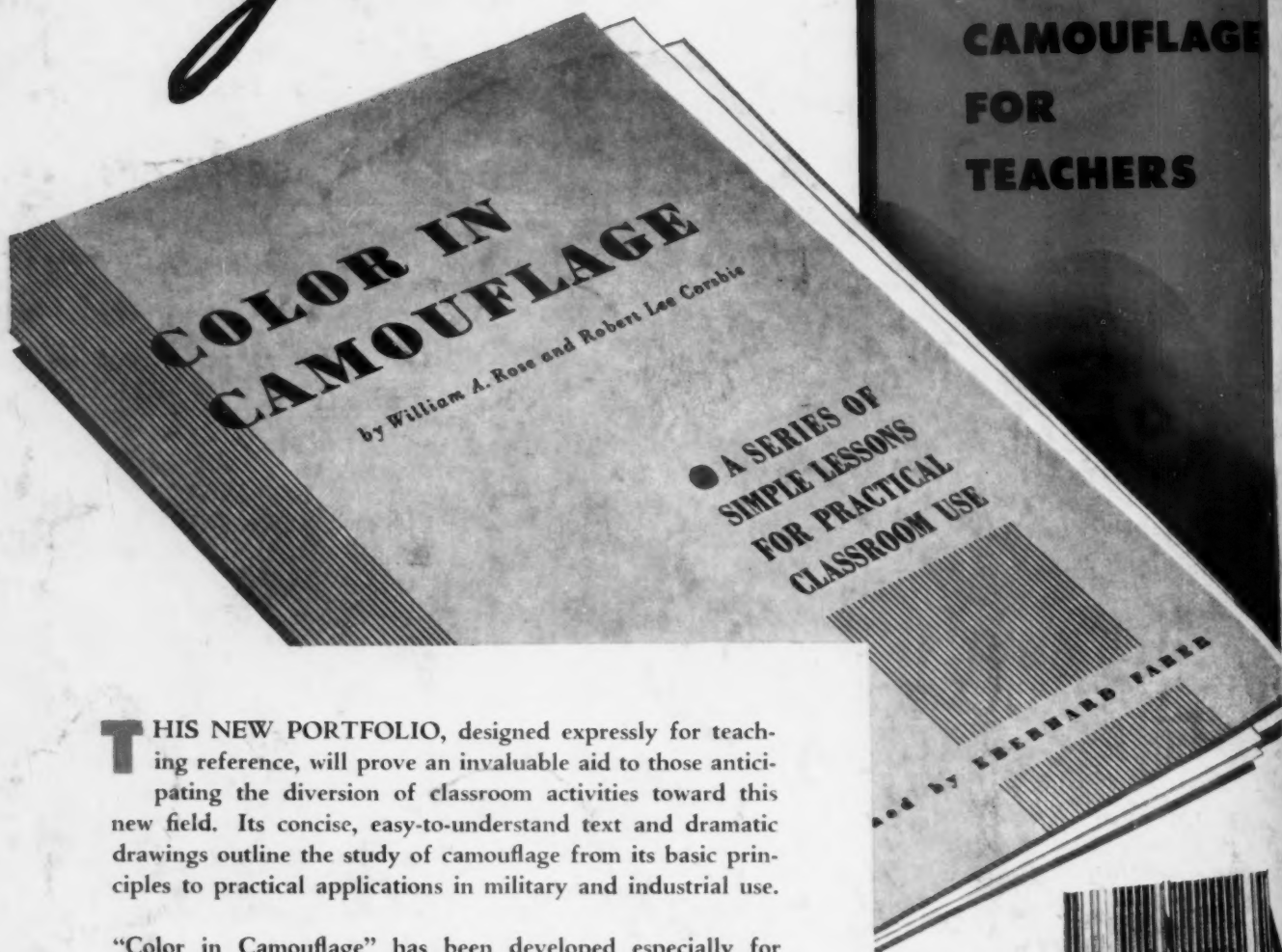
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